LONG LIVE VINYL

ISSUE 01
WINTER 2016
PRICE £9.99

Premiere issue
COLLECTOR'S FIRST EDITION

+ **Latest vinyl release, turntable and accessory reviews**

Vinyl Most Wanted

THE RARE, THE MYTHICAL, THE MOST VALUABLE RECORDS IN THE WORLD

Essential Bowie
The definitive guide to collecting an icon

+

Classic Album REVOLVER
The art, the music, The Beatles' most important album

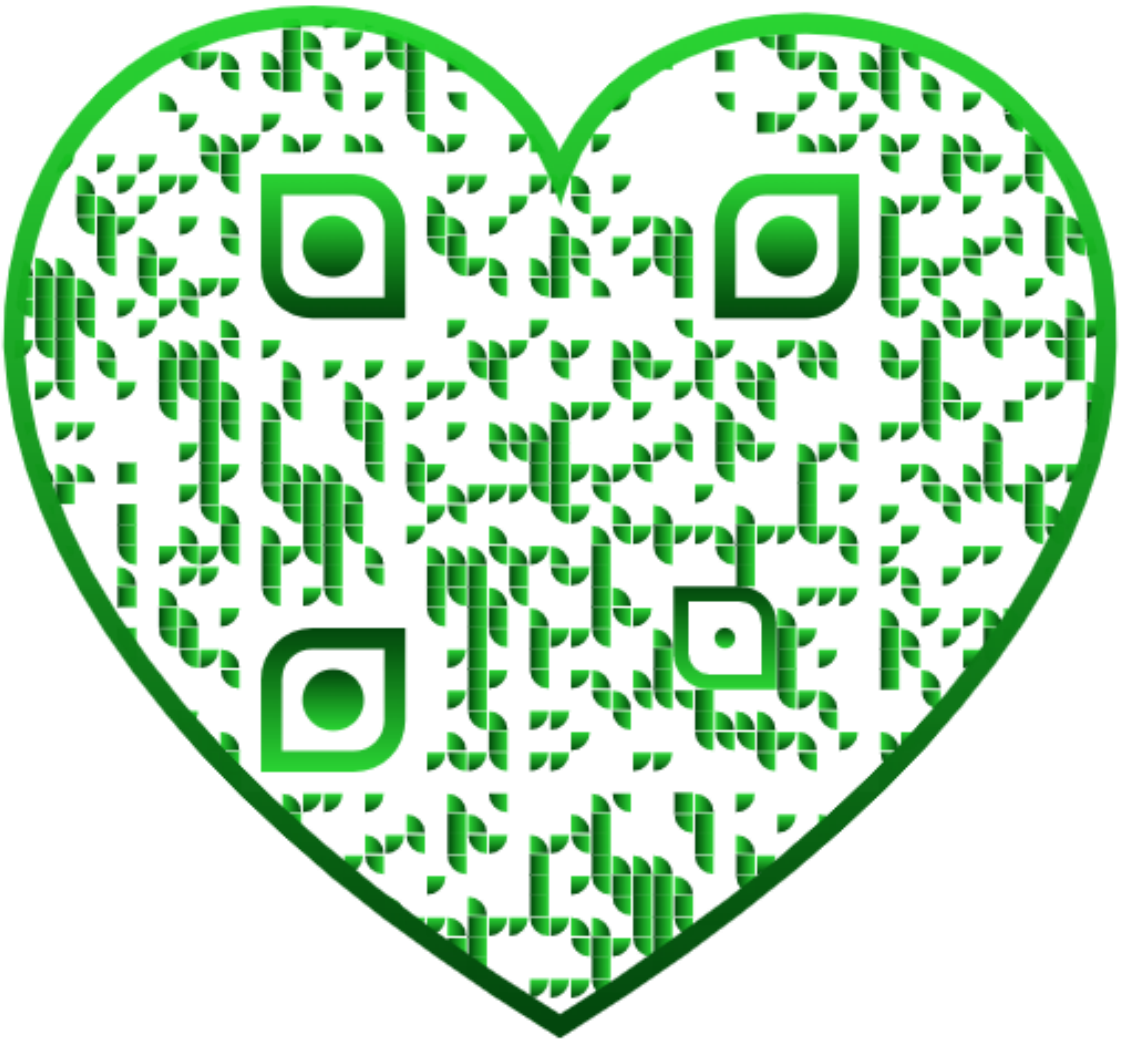
COVER STAR

ROGER DEAN
Legendary Prog sleeve artist

Plus
The Trip: Brighton
At home with Steve Davis
Looking after your records

THE new MAGAZINE FOR VINYL LOVERS

9 772398 911008 01 > ANTHEM
ISSUE 01
WINTER 2016
PRICE £9.99



Pioneer Dj

Also available in white

LOVE MUSIC, LOVE VINYL

High quality, analogue sound

Professional layout inherited from the PLX-1000 turntable

Line output to connect direct to speakers

USB output to record to digital files

Cartridge, stylus and slip mat included

PLX-500

VINYL REVOLUTION

Versatile direct drive turntable for music lovers and DJs

Welcome...

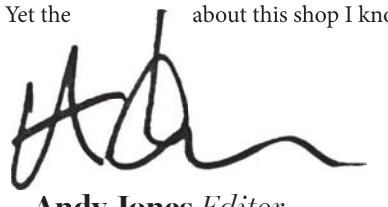
My moment? If you must know, it was in a Canterbury record shop at the turn of the 80s, and I was in there mining for vinyl with my best mate, Pete. He was always there when I was buying records. Best mates encourage you to try something a bit different, something new. They introduce a frisson of competitiveness – somehow, competing with yourself isn't enough. The vinyl wingman is a must, I'd say…

I'd like to think that I was hunting down some rare old Krautrock – but it was probably more English, probably Basildon-based – when the record shop owner put on *Low*, just like that. I'd never heard it, nor did I know it was Bowie. Adding to the intrigue – like they needed to – it was the B-side, the album's instrumental, experimental side. It was like the shop was challenging me, talking to me… Pete and I stood there and listened to three tracks, dumbstruck, thinking that we were listening to music produced by aliens – that wasn't, as it turned out, too far off the mark.

Eventually, it got to 'that' moment, the one of dread and excitement. What do you do? Ask the record shop owner what they're playing? Admit that you don't know? Yet the excitement always overrules the fear – you're finding something new and another person is playing something you like. Then there's the bond with the record shop, the owner, the geek, the fellow music fan, the guy who likes the same music as you do, who has the job you want. And you keep coming back to that shop for 20 years, even though you have long since moved away, bought a CD player and a computer, and make music yourself. But you keep coming back. You can't forget the sound of when the needle hit the groove…

Eventually it gets to 'that' moment, the one of dread and excitement. Do you really admit that you don't know what they're playing?

Vinyl never went away, of course, but the recent resurgence of interest in the format is why you're reading this magazine – it's our first 12" 'extended player', celebrating the unique experiences of owning, collecting, holding, listening to and treasuring records. We've chosen a broad range of big-hitters for this issue – including the most valuable records ever sold (p21) and a look at the catalogue of that man Bowie (p54) – but we also tap into the 'me' of 30-odd years ago, with features on a super-fan (p84) and a mega-collector (p32). Coming full circle, vinyl collector, techno DJ and sometime snooker player Steve Davis tells me about his Canterbury connection and his own vinyl wingman. Now he's into his electronica, he'd love the B-side of *Low*. I really must tell him about this shop I know in Canterbury…

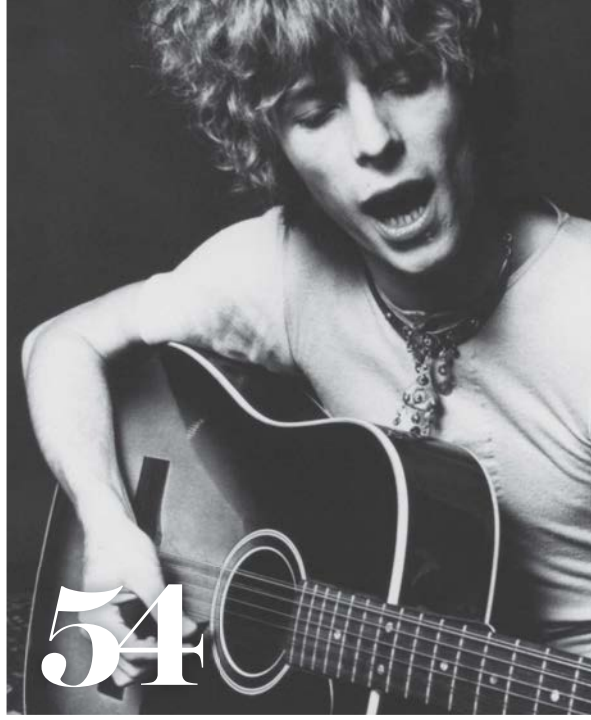


Andy Jones *Editor*

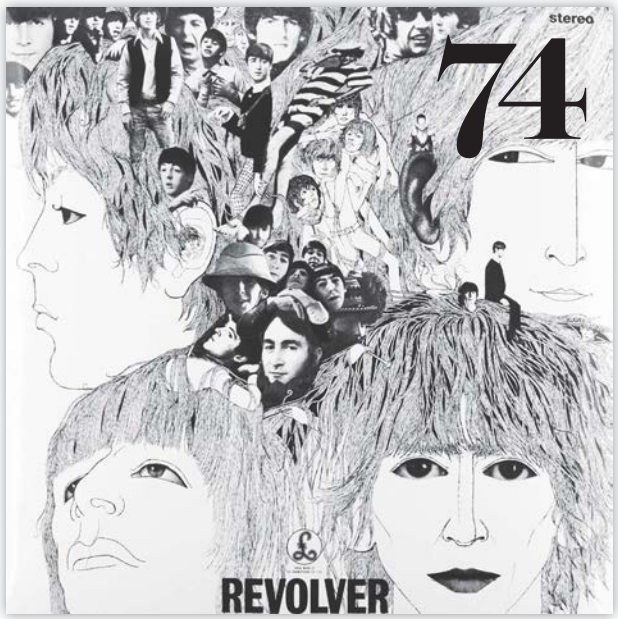
LONGLIVEVINYL

64

84



54



74

21

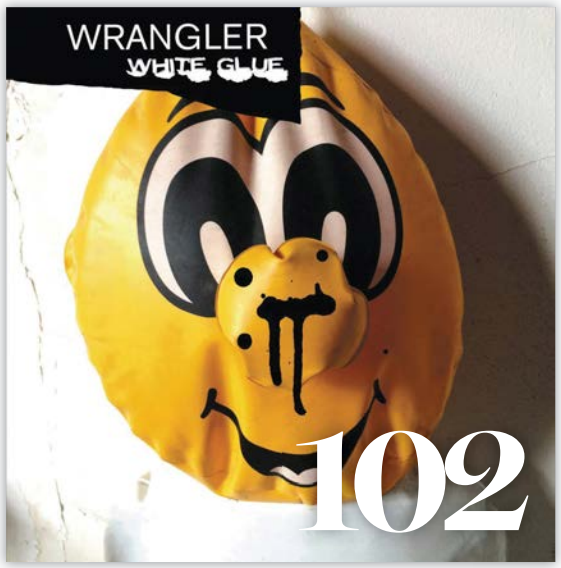
THE MOST VALUABLE VINYL IN THE WORLD

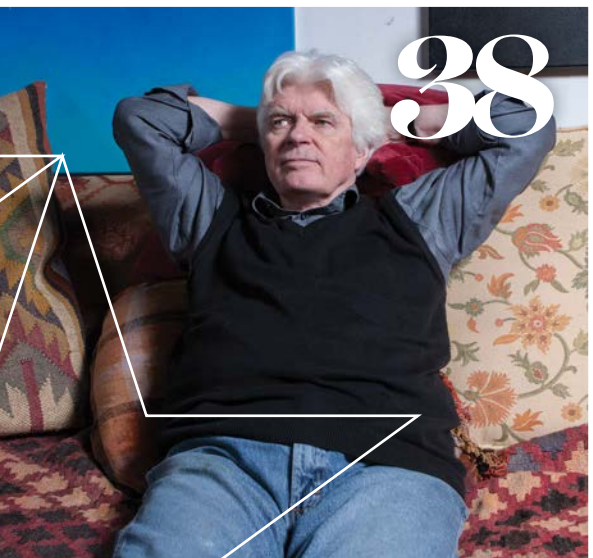
68

32

106

92





LONG LIVE VINYL

Main Features

COVER FEATURE

● **THE MOST VALUABLE VINYL IN THE WORLD** 21
From one-of-a-kind demo acetates to toe-sucking picture discs, Rik Flynn gets watery-eyed at some of the most valuable records known to man…

● THE TRIP **BRIGHTON** 32
Armed with a limited budget and some records to sell, we send Mark Elliott to Brighton, the home of some of the best record shops on the planet…

● INTERVIEW **ROGER DEAN** 38
Roger Dean is the artist behind countless iconic record sleeves and has become a genre in himself. Rik Flynn meets with this master of unearthly landscapes at his studio in Lewes…

● THE ESSENTIAL **DAVID BOWIE** 54
Andy Price presents the first of our collecting guides to the key artists in music history – and as far as he's concerned, no artist is more important than The Thin White Duke…

● AT HOME WITH **STEVE DAVIS** 68
The six-time world champion snooker player talks us through his vinyl collection and how, after retiring from the sport, he's become an in-demand DJ on the festival circuit. Yes, you read that right…

● CLASSIC ALBUM **REVOLVER** 74
Revolver redefined The Beatles. Chris Vinnicombe looks at both the artwork of and the music from an album that, 50 years after its release, has become one of the most important in history…

● THE VINYLIST **PRINCE** 84
Long Live Vinyl celebrates the superfan, as Andrew Dinely speaks to Stephen Shiperlee about his collection of Prince vinyl and memorabilia, which he's collected over the last three decades

News

ON THE RECORD 8
New releases, re-releases and artist news plus regular features, including:

YOUR MOST VALUABLE… 11
You might be sitting on albums you'd never considered to be money spinners…

PICTURE THIS 12
An extraordinary picture disc from days gone by. This issue: who you gonna call?

COMPETITION 14
Win a copy of *Classic Rock Anthems*

LINER NOTES 19
Ian Peel's world of vinyl

Regulars

● **HOW TO...** 50
Look after your vinyl

TALKING SHOP 64
Resolution Records, Bath

MY FAVOURITE VINYL 114
Barry Gibb talks us through his favourite records

Reviews

ALBUMS

RE-RELEASES 92
The major labels have rediscovered the joy of vinyl and are re-releasing, repackaging and box-setting. We look at the best of the latest crop…

NEW RELEASES 102
A round-up of the best new releases, including compilations and best ofs

GEAR

TURNTABLES 106
We look at the latest turntables from Pioneer and Sony

ACCESSORIES 111
The kit you need, from books and wireless speakers to cases and bags.

HEADPHONE ROUNDUP 112
Studio-quality headphones that offer an uncoloured sound…

LONG LIVE VINYL

The *Long Live Vinyl* massive and their most-treasured vinyl...

*1 "For the reasons I gave in my *Welcome* letter three pages ago..."

*2 "My most treasured vinyl is always my latest boxset. There's something about them that's so special, which the Barenaked Ladies summed up in their 1992 song, *Box Set* pretty accurately. My latest treasure? Adamksi's incredible 10x10" (you read that right), wooden-boxed set, *Revolt*. That's me with Adamski – he gifted me a copy when we gave him the *Classic Pop* award for Best Compilation 2016."

Editor **Andy Jones** *1
David Bowie *Low* (the B-side)

Creative Director **Jenny Cook**
Led Zeppelin *Led Zeppelin III*

Founder & Editor At Large **Ian Peel** *2
Adamski *Revolt*

*3 "My first Mute record, the start of a love affair with the label. Silicon Teens were a front for Daniel Miller to release rock and roll standards with an electro-pop sensibility."

*4 "It isn't rare or valuable, but it was released a mere two weeks before I was… I feel like I knew all the words by the age of three."

*5 "*Appetite For Destruction* was considered too potty-mouthed for an eight-year-old but I was allowed this single. My first proper record still sounds dangerous as a result…"

*6 "In keeping with the theme of my feature for this issue, my most treasured vinyl is David Bowie's *Blackstar* which was delivered to me on the day of release and three days before his untimely death. I've listened to it incessantly all year. This pressing can fetch quite a bit of money these days but I'll never part with mine."

*7 "My yellow 'sampler' flexidisc for ABC's then soon-to-be released second album, *Beauty Stab*. It isn't that rare but it kick-started my love of coloured vinyl and paved the way for a bedroom wall full of picture discs, posters and vinyl badge sets all courtesy of Martin Fry and co."

*8 "This is the super-rare Belgian picture-sleeve edition of Madonna's first single, *Everybody*. I picked it up for a king's ransom at Lucky Records in Paris a few years back. Madonna's my desert-island artist and this is where it all began for her."

*9 "This was the first single I bought with my own pocket money, aged 13. It was released in the summer of 1969."

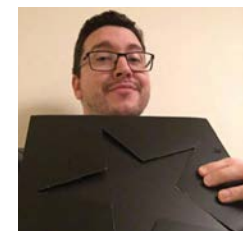
And this issue's contributors...

Andrew Dineley *3
Silicon Teens
Just Like Eddie/Sun Flight

Owen Bailey *4
David Bowie
Ziggy Stardust

Chris Vinnicombe *5
Guns n' Roses
Paradise City

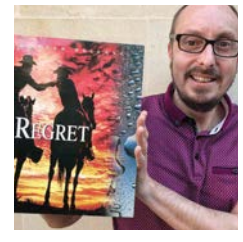
John Thackray
The Beatles
Abbey Road



Andy Price *6
David Bowie
Blackstar

Rudy Bolly *7
ABC
Beauty Stab

Mark Elliot *8
Madonna
Everybody



Steve Harnell
New Order
Regret

Simon Lewis *9
David Bowie
Space Oddity

Jon Bickley
Madness
Absolutely

Anthem Publishing, Piccadilly House, London Road, Bath BA1 6PL
Tel **+44 (0) 1225 489 984**

Editor **Andy Jones**
andy.jones@anthem-publishing.com
Creative Director **Jenny Cook**
jenny.cook@anthem-publishing.com
Founder & Editor At Large
Ian Peel *ian.peel@anthem-publishing.com*

Sub-Editors **Owen Bailey, Joss Hutton**
Contributors **Andrew Dineley, Andy Price, Chris Vinnicombe, Gary Walker, John Thackray, John Earls, Mark Elliot, Rick Flynn, Rudy Bolly, Steve Harnell**

ADVERTISING
Adrian Major *adrian@majormediasales.com*
Tel **+44 (0) 1453 836257**
Ad Production **Craig Broadbridge**
craig.broadbridge@anthem-publishing.com

ANTHEM PUBLISHING
Managing Director **Simon Lewis**
simon.lewis@anthem-publishing.com
CEO **Jon Bickley**
jon.bickley@anthem-publishing.com
Head of Marketing & Production
Verity Travers
verity.travers@anthem-publishing.com

LICENSING
Regina Erak *regina.erak@globalworks.co.uk*

PRINT & PRODUCTION
Print **Headley Brothers Ltd**
Tel **+44 (0) 1233 623131**
Distributed by **Marketforce (UK) Ltd**
5 Churchill Place, Canary Wharf, London E14 5HU
Tel **+44 (0) 20 378 79001**
Cover model/token hipster
Joseph Supple

ANTHEM PUBLISHING PPA

All content copyright Anthem Publishing Ltd 2016, all rights reserved. While we make every effort to ensure that the factual content of *Long Live Vinyl* magazine is correct, we cannot take any responsibility nor be held accountable for any factual errors printed. Please make every effort to check quoted prices and product specifications with manufacturers prior to purchase. No part of this publication may be reproduced, stored in a retrieval system or resold without prior consent of Anthem Publishing Ltd. *Long Live Vinyl* magazine recognises all copyrights contained within the issue. Where possible, we acknowledge the copyright holder.

VINYL COLLECTOR

HEAD TO FACEBOOK FOR NEWS, COMPETITIONS, EXCLUSIVE VIDEOS & MORE!

/VINYLCOLLECTOR

@THISISVINYLC

@THISISVINYLCOLLECTOR

On the record

STILL ROLLING...

The **Rolling Stones** return with *Blue & Lonesome* on 2 December

The band's first studio album in 11 years will be available as a double heavyweight vinyl set in a gatefold sleeve, plus a digital download code.

A new 'Stones album may have arrived sooner had Keith Richards been able to pin his singer down.

"There's a guy called Mick Jagger that I love to write with but it's hard to get my hands on him," Keith explained. "My trick with Mick is I wait for him to come to me, so that's why it sometimes takes a while.

"I'll say, 'It's time we did something together.' He's like, 'Mmm, I'll be in touch'."

The band didn't actually have to write anything for *Blue & Lonesome* as it's a collection of blues favourites by the likes of Howlin' Wolf and Jimmy Reed.

Eric Clapton turns up on two tracks, *I Can't Quit You Baby* and *Everybody Knows About My Good Thing*.

Blue & Lonesome took just three days to record last December, at British Grove Studios in West London.

Co-producer Don Was described the set of 'Stones favourites as "the fountainhead of everything they do".

Getty Images

"There are very few things in life that make you feel good that don't do you harm, and The Beatles are one of those things."

GILES MARTIN

GEORGE'S VINYL COMEBACK DELAYED

The vinyl reissue of George Michael's 1990 album, *Listen Without Prejudice*, has been delayed until 3 March 2017. Scheduling issues surrounding the TV broadcast of a new documentary with the working title of *Freedom*, narrated by George and concerning the making of the album plus his subsequent legal battles with the Sony label, are thought to be behind the date change.

More treats from the Fab Four?

Fans of The Beatles can expect more new releases in 2017, according to Giles Martin. The son of the Fabs' late producer, George Martin, recently oversaw the re-release of a remixed, remastered and expanded version of their *Live At The Hollywood Bowl* album, which is now out as a 180-gram gatefold set.

"There are projects planned for next year, very exciting," Martin teased, adding, "I can't say more than that.

"It's about making sure a new generation can hear the music in the best way. It's definitely music worth listening to."

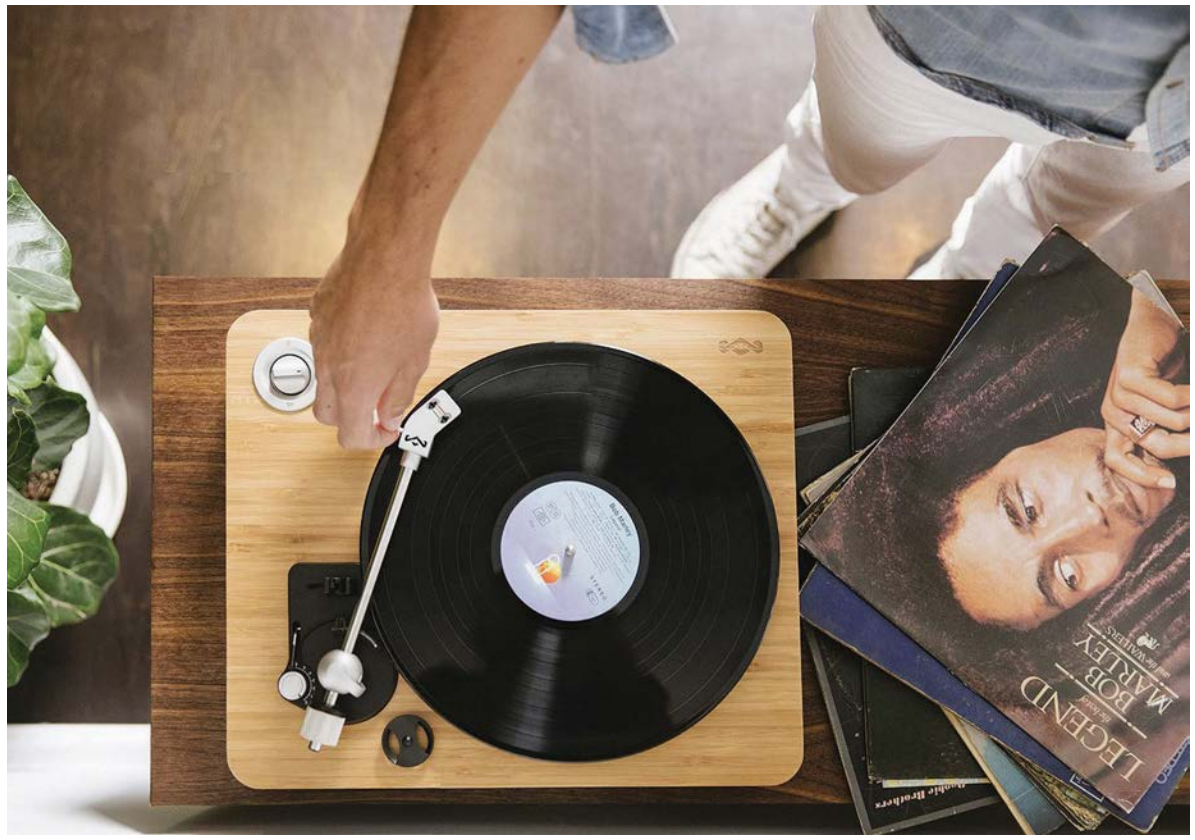
When asked if any other 'new', rare or remastered Beatles recordings will be released, Martin says, "There are lots of them, but it's not for me to draw the line, it's for The Beatles to draw the line. Paul, Ringo, Yoko and Olivia [Harrison] are The Beatles now, and even my Dad's not around any more.

"I think it's a good idea if there's something new on offer, something interesting... I think about what the band and my Dad would've wanted but in a modern world. It has to be relevant, and it has to be about keeping new listeners coming to The Beatles for the first time."

NO STYLUS? NO CRY…

BOB MARLEY FANS CAN NOW GET THEIR JAMS-IN ON A NEW, ECO-FRIENDLY VINYL DECK

The House Of Marley, which is run by the late reggae legend's kids, have just released the Stir It Up turntable, made from such sustainable materials as hemp and recycled plastic bottles, and featuring a natural bamboo plinth. This natty deck is priced at £179.99 and profits are donated to 1Love, the Marley family's charity. *thehouseofmarley.co.uk*



TECHNICS' SL-1200 RETURNS, AT A PRICE!
After a sold-out limited re-release earlier this year, the world's most iconic DJ turntable, the Technics SL-1200, is set to make a comeback as the 1200G. This unlimited reissue will still cost a hefty £2,700, which is way more than the average home turntable, so we think that those without the deepest pockets you may be better off with the Sony or Pioneer decks reviewed in this issue, starting on p106.

VINYL GOES ZERO-GRAV

GO BACK TO THE FUTURE WITH A REVOLUTIONARY NEW FLOATING TURNTABLE

Dubbed the 'world's first levitating player', the amazing MAG-LEV Audio turntable uses magnets to suspend the platter in the air – and no, this isn't a belated April Fool. But there's no need worry about your favourite Bowie vinyl 'falling to Earth' as, when you place a disc on the platter, four feet extend from the plinth to keep it at a consistent height, then retract when you start playing the record. As a 'belt and braces' safety feature, the MAG-LEV also features an 'uninterruptible' power supply to keep records safe if your mains electricity suffers a blip. MAG-LEV Audio's Kickstarter campaign has reached its goal and the company hopes to get the deck in shops by next August. *facebook.com/maglevaudio*

TURNTABLE PRICE WAR ESCALATES
We wouldn't recommend that you buy a 'suitcase' record deck if you want hi-fi reproduction, but the UK's high street retailers are seemingly now doing battle as to whom can sell them the cheapest, which at least proves that vinyl is again big business. Lidl are selling a USB deck for £50 (you'll find it in the 'crazy aisle', next to the portable scaffolding) while Aldi have announced they'll be one for just £30!

FORGOTTEN YEARS

David Bowie was a mite confused by his contribution to the *Who Can I Be Now?* boxset

The recently-released, 13-album David Bowie boxset, *Who Can I Be Now? [1974 - 1976]*, covers a period when drugs could have clouded the late icon's memory.

Bowie's schoolmate Geoff MacCormack, who toured and performed with him throughout this period as 'Warren Peace', says he made a notable contribution to the contents of the boxset, but had to jog his old friend's memory as to the details of one major session.

"I said to him, how about, 'Golden years, wah, wah, wah?'," recalls Geoff, regarding the moment when he and Bowie came up with the vocal riff for *Golden Years*. "But his voice went that night so I did most of the vocals. I told this story a few times and, not long ago, he read that I said I co-arranged *Golden Years* and mailed me just 'uh?' I said don't you remember? But how the fk was he going to remember. So I said this is what happened, the mails went back and forth until eventually he said, 'okay, you can have the 'wah wah wahs'."**

Geoff, who also contributes to the collection's 'lost' album, *The Gouster*, remained in touch with Bowie right up until his untimely passing.

"He sent me a slushy message – he must have known he was ill – saying thank you for being my friend all these years, miss you lots, now f*ck off, " reveals Geoff. "I replied, 'likewise pal', and 'fk off'. He came back with 'mission accomplished' – that was the pertinent part of the message."**

There's plenty more Bowie to keep aficionados content via the new cast recording of his *Lazarus* musical. In addition, a new double-LP hits compilation, *Bowie Legacy*, is set to be released on 7 January, featuring a 2016 mix of *Life On Mars?* by Ken Scott.

Getty Images

HI-HO! DISNEY ON VINYL

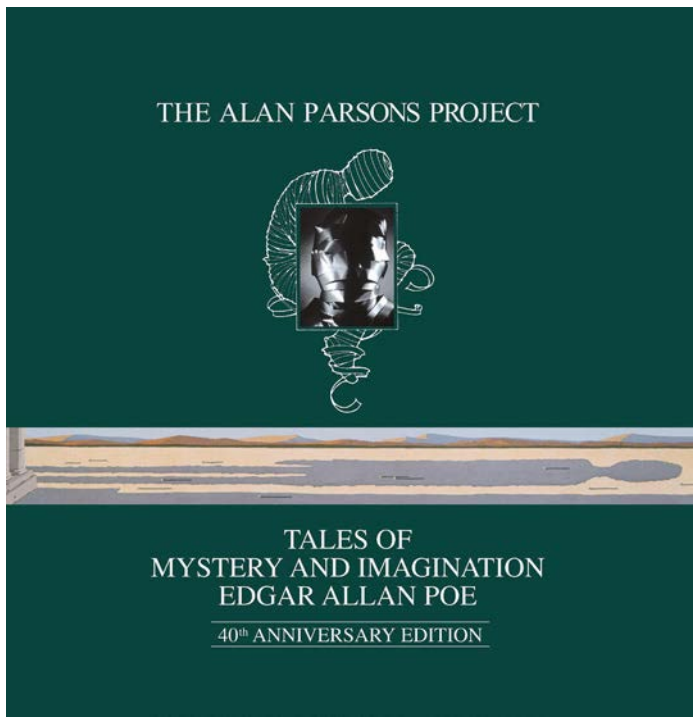
The world loves a picture disc and the soundtracks to seven of Walt Disney Studio's most beloved animated hits , including *The Jungle Book, Snow White And The Seven Dwarfs, The Lion King, Beauty And The Beast* and *The Hunchback of Notre Dame* are now available in this visually stunning format, just in time to introduce the next generation to some of the best-loved sing-alongs of all-time and the delights of vinyl itself. And if you're a DJ, just try dropping *The Jungle Book* classic *I Wan'na Be Like You (The Monkey Song)* to watch the dancefloor go wild!

Tales Of Mystery And Imagination was inspired by an influential collection of horror stories and poetry by Edgar Allan Poe.

ALISON MOYET'S RESURRECTION

Alison Moyet's first four solo albums – from her quadruple platinum-selling debut, *Alf*, through *Raindancing* and *Hoodoo* to 1994's *Essex* – will be reissued as deluxe, 180-gram vinyl editions early in 2017.

Before then, digital audio fans will be able to pick up deluxe double-CD editions from 25 November, each housed in a casebound book and featuring bonus tracks, lyrics, photographs and new interviews.



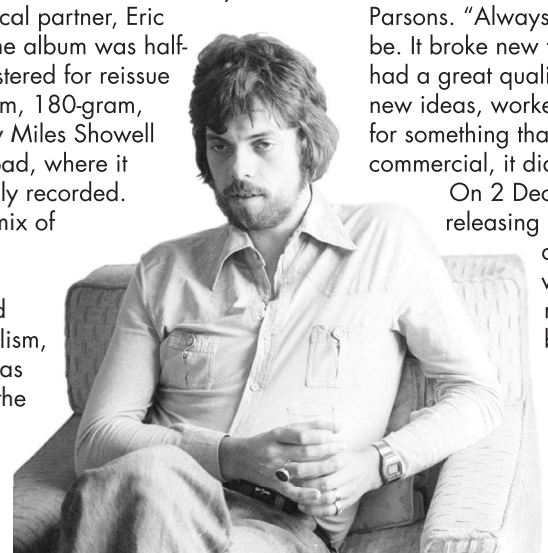
Alan's Tales, reimagined

No expense has been spared in prepping the 40th anniversary edition of The Alan Parsons Project's debut album, *Tales Of Mystery And Imagination*. With the approval of Parsons and the family of his late musical partner, Eric Woolfson, the album was half-speed remastered for reissue as two 45rpm, 180-gram, 12" discs by Miles Showell at Abbey Road, where it was originally recorded.

A heady mix of progressive rock, opera, classical and experimentalism, the album was inspired by the stories and poetry of horror master Edgar Allan Poe. Acclaimed actor Orson Welles provided the album's commentary, and Parsons made rock history using of a digital vocoder effect on his voice.

"The *Tales* album is my favourite," says Parsons. "Always has been, always will be. It broke new territory all round. It had a great quality to it. Good songs, new ideas, worked conceptually. And for something that wasn't deliberately commercial, it did very well."

On 2 December, UMC are also releasing three-disc CD boxset and four-disc Blu-Ray versions, with over 70 minutes of unreleased bonus material, Parsons' recent 5.1 surround sound mix plus a coffee table book.



Getty Images

Unplugged Minds

Jim Kerr and Charlie Burchill strip down their hits and more

Simple Minds' resurgence continues with the release of their *Acoustic* album on 25 November. The set features stripped-down takes on such big hits and fan faves as *Waterfront, Chelsea Girl, Sanctify Yourself* and *Promised You A Miracle* (featuring KT Tunstall) plus a version of Richard Hawley's *Long Black Train*. The double-vinyl edition boasts exclusive versions of *Stand By Love, Speed Your Love To Me* and *Light Travels* plus a download card.

"Our songs mean a lot to people, so we had to be careful," says Jim Kerr. "It wasn't a case of just knocking up some acoustic riffs. We had to show respect to the songs and retain everything that made them good in the first place, and we wanted to create a Simple Minds party album, not a traditional, introspective acoustic album – more something that people will play during good times."

ONO ON VINYL

Yoko Ono's back catalogue is the subject of a massive new vinyl reissue project by Secretly Canadian and Chimera Music. The reissues start with her first three LPs, including 1968's *Unfinished Music No. 1: Two Virgins*, replete with the cover featuring a nude Ono and John Lennon. A total of 11 albums, recorded 1968-1985, will be re-released over the next year, all with original artwork, remastered by Greg Calbi and Sean Lennon, and including unseen photos and ephemera.

YOUR MOST VALUABLE VINYL

We look at the world's most valuable vinyl on p21 but, let's face it, you're unlikely to have any of 'em, they're so rare. So we asked our friends at 991.com for a more realistic list of treasures you may well stumble across – all values are for mint or near-mint condition copies

MIKE OLDFIELD
TUBULAR BELLS

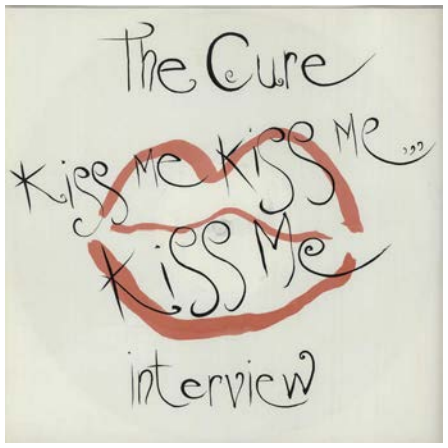
Oldfield's classic instrumental work was the first album to be released on Virgin Records, back in 1973. Surprisingly, what turned out to be a mega-hit album took over a year to catch on and the very first UK pressing, with the black and white 'two virgins & dragon' labels, is now becoming really desirable.

Value **£75**

ROD STEWART **GASOLINE ALLEY & AN OLD RAINCOAT...**

The very first issues of these two hit albums by Rod the Mod, both from 1970, feature the large, black and white Vertigo 'swirl' label and matching inner sleeves. Their desirability has risen steadily over the years, to a level that you wouldn't imagine!

Value **£175 each**



THE CURE
KISS ME KISS ME... PROMO

In the grand scheme of rare Cure records, this promotional-only UK 12" from 1987 isn't too pricey or scarce, but it's a must for any vinyl-loving fan. It features Robert Smith talking to Doug Adamson about the *Kiss Me...* album in Paris on 12 April 1987 and is housed in a unique picture sleeve.

Value **£25**

PET SHOP BOYS
OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) 12"

This 1986 12" vinyl 'Extended Play' maxi-single came out in many countries, but in the Philippines it was issued in this unique, back-pasted picture sleeve. Copies of highly collectable foreign variants of what are normally 'common or garden' releases such as this one do turn up in surprising places so it pays to keep your eyes peeled!

Value **£200**

Picture This

This limited picture disc 12" of Ray Parker Jr's *Ghostbusters* theme came out in 1984 and its luminous ghost still glows! Thanks to Daniel Earnshaw for loaning us the 12". Expect to pay at least £20 for a decent copy.

Getty Images

ROBBIE'S LOVING VINYL INSTEAD

Robbie Williams fans who purchase vinyl get to enjoy all the bonus tracks normally limited to CDs and downloads. His latest album, *Heavy Entertainment Show*, comes as a 180-gram double LP and includes five bonus tracks: *When You Know*, *Time On Earth*, *I Don't Want To Hurt You*, *Best Intentions* and *Marry Me*.

Amazingly, Robbie wrote over 70 songs for the album, and says, "I'm 42 but I don't feel 42, my ambition doesn't feel 42, my ambition is still young and still greedy and still needs. I want to carry on being successful I want the big hits, I want to perform in stadiums – that's what I want to do and it seems to be very important to me and my ego that it happens."

CHINATOWN COMES HOME

The soundtrack to Roman Polanski's 1974 noir classic, *Chinatown*, has been reissued on vinyl for the first time, thanks to Cinewax

Jerry Goldsmith composed the Oscar-winning score to the Robert Towne-scripted big screen classic – which starred Jack Nicholson and Faye Dunaway – in just ten days, after producer Robert Evans ditched Phillip Lambro's original music. *Chinatown* is available as a black vinyl edition, with new artwork by Sterling Hundley, or on deluxe gold vinyl, from 25 November.

***Chinatown* is David Lynch's favourite movie score and the *Twin Peaks* director just happens to be the subject of another great soundtrack reissue from Music On Vinyl. The Trent Reznor-helmed soundtrack to Lynch's 1997 neo-noir, *Lost Highway*, is available again on limited yellow vinyl (just 2,000 copies) and as a standard 'black wax' edition. The soundtrack features music by David Bowie, Smashing Pumpkins, Lou Reed, Barry Adamson and longtime Lynch associate, Angelo Badalamenti.**

Kate's live Fellowship

A limited edition, four-album souvenir of Kate Bush's London residency of 2014 arrives on 25 November

The quadruple vinyl set, entitled *Before The Dawn* and credited to the KT Fellowship, the name of Bush's live ensemble, was recorded during her historic, 22-date run at Hammersmith Apollo between August and October 2014, the icon's first dates in the capital since 1979.

The first album features the 'hit's, including *Never Be Mine* and *Running Up That Hill*, while the second boasts the London concerts' 'second act', namely the *Ninth Wave* suite from 1985's Hounds Of Love album. The third LP and the first side of the fourth comprise the *A Sky Of Honey* suite from *Aerial* (2005) and conclude with the encores, *Among Angels* and *Cloudbusting*.

The *Before The Dawn* recordings feature no overdub 'fixes', but *Never Be Mine* wasn't performed to the public so is thought to be from a soundcheck

EXCLUSIVE ROCK VINYL

Your chance to win!

A brand new, vinyl-only compilation, *Classic Rock Anthems*, comes out on 25 November and we've five copies to give away...

Demon Music put together this double-vinyl, gatefold-sleeved selection of 20 of the world's biggest power ballads and soft-rock classics, from the likes of Survivor, Meat Loaf', Blue Öyster Cult, Kansas, Toto, Boston and many more.

To win a copy, simply tell us which song on the album these lyrics come from: "Who counts the money underneath the bar? Who rides the wrecking ball into our guitars?"

A Boston *More Than A Feeling*
B Europe *The Final Countdown*
C Starship *We Built This City*

Send your answers on an envelope or card to: *Classic Rock Anthems* competition, *Long Live Vinyl*, Anthem Publishing, Piccadilly House, London Road, Bath, BA1 6PL, UK

The competition closes on 19 January 2017. For competition terms and conditions please visit *anthem-publishing.com/competition-tcs*

NEW MAC MATERIAL NOT A MIRAGE

Fleetwood Mac are to follow up the recent remaster of *Mirage* with a brand new album

The Mac have confirmed a 2017 release of a brand-new album and world tour. Says returning member Christine McVie, "Lindsey [Buckingham] and I have practically co-written everything, nearly completed seven tracks and they're magic. I love every single track we've done, bar none. This is something to me that is really special."

Their 1982 album, *Mirage*, – now available on Warner Bros vinyl – may have influenced the new material.

"On it are some great songs and some really good memories," reflect McVie, "and it harkens in a vague sense not to the soul of *Rumours* but to more commercial roots after *Tusk*, which was the antithesis of commercial.

"On *Mirage* we made an effort to have a few more catchy songs. But it's still a pretty eccentric record when you listen to it. It's nuts!"

GOOD VINYL COSTS LESS AT....

Hard proof that vinyl is no longer a niche format arrived from Sainsbury's, who have announced plans to expand their stock of LPs from 20 to 60 titles, and take the format into another 67 stores, making a total of 238. The supermarket began selling vinyl last March and the move has been such a success that they've sold over 81,000 records and have 80% of the 'grocery vinyl' market. In June, they claimed to be the biggest vinyl retailer on the UK's high streets.

"We've seen incredible sales from timeless classics such as The Beatles, Pink Floyd, and Fleetwood Mac," says Sean Cowland, Sainsbury's Music Buyer, "but also a more leftfield selection, like NWA and The Smiths. By increasing the range, we can offer our customer a larger choice to enjoy in our stores."

Be Here... again

Oasis's *Be Here Now* album, was a "missed opportunity" according to Noel Gallagher. The band's third album has just been reissued, as a double-vinyl set and a boxset featuring remixed tracks.

It's a blessing to Noel, who considers the original mixes, "shocking" and explains, "All the things you shouldn't do when you're mixing a record, we were doing tenfold. Really, we shouldn't have mixed it. We should have given it to somebody with a fresh perspective.

"We were just getting pissed all the time. In the corridors of Abbey Road, it's very quiet. There's guys in there making classical albums. You opened the door to our studio and it was like *Animal House*."

The 'standard' double-vinyl version of the remastered album includes a download code for two volumes of bonus content, featuring rare tracks, the legendary 'Mustique demos' for the album plus Noel's new and "amazing" mix of *D'You Know What I Mean?*. Housed in an embossed box, the limited 'super deluxe' version has the vinyl album, all the extras on three CDs, plus a 12" featuring some of the Mustique demos and a coffee table book.

Getty Images

New Who Generation

The 'orrible Ooo have revisited their 1965 debut album and uncovered a trio of unheard gems along the way…

The Who's thrilling debut album, *My Generation*, which was produced by Shel Talmy and issued by Brunswick in 1965, is the very epitome of their early slogan, 'Maximum R&B'. Strangely unheralded, compared to the rest of their enviable catalogue, the album will make a very welcome returns to vinyl on 10 February, as both a three-disc set in gloriously punchy mono and a double stereo version, both featuring unheard songs alongside unreleased demos and alternate mixes.

Particularly fascinating are three never-before-heard demo songs from Pete Townshend's home studio: *The Girls I Could Have Had, As Children We Grew* and *My Own Love*. He discovered these tapes in his audio archive during a break from their 50th anniversary tour in 2015.

"Gathering these demos for this collection has been enjoyable," he explains, "it's wonderful for me to have these tapes made 52 years ago to listen to. I hope you enjoy them. They have a naiveté and innocence, a simplicity and directness, and an ingenuousness that reveals me as a young man struggling to keep up with the more mature and developed men around me. What an incredible group of strong, talented, young and engaging men they were!"

As with many albums of the period, the mono and stereo versions featured different guitar and vocal parts. The studio technology of the day was quite basic, which meant that artists sometimes had to overdub different parts to suit each format, usually live and straight to the master tape while it was being mixed! Unfortunately, the mono master for the album is long gone, so Townshend and Roger Daltrey used their original gear to recreate the missing parts for the new monophonic edition.

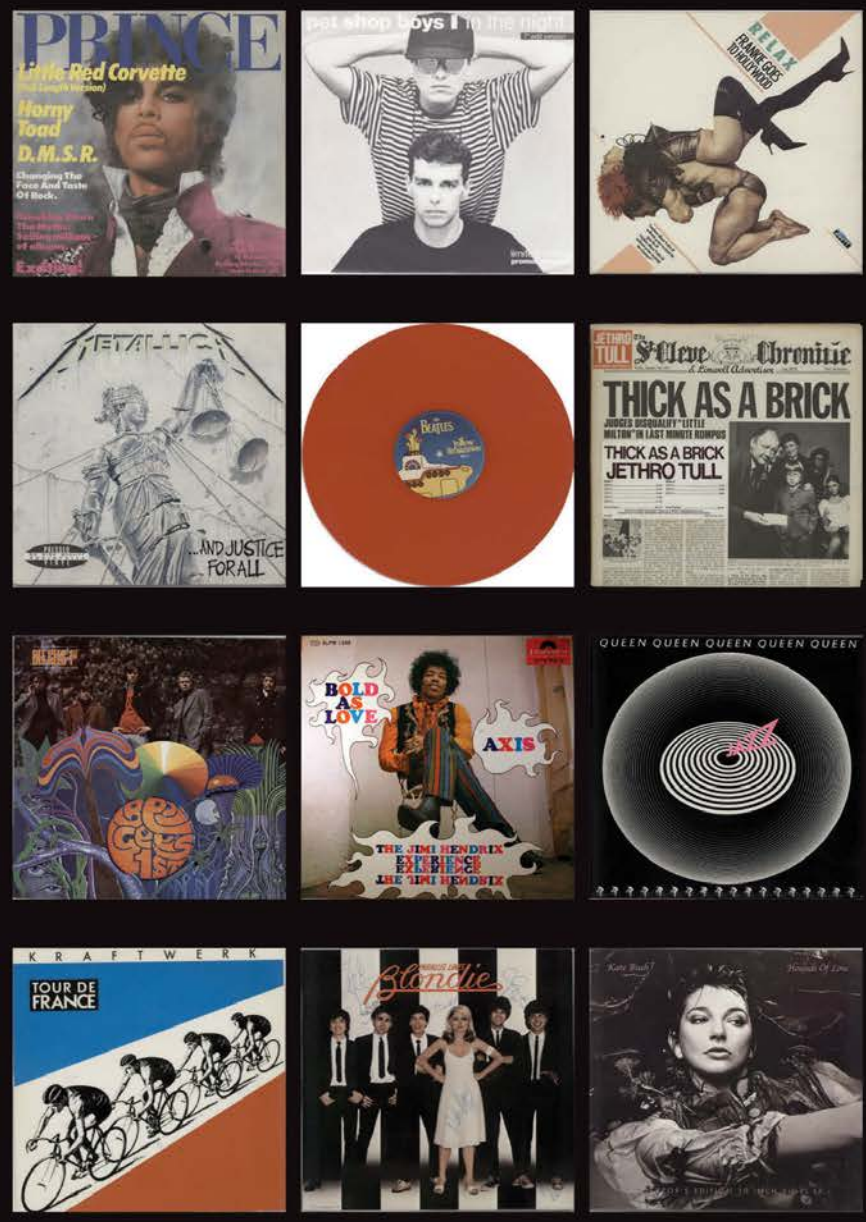
The Who are also set to return to the stage for a UK tour, starting with two Teenage Cancer Trust shows at London's Royal Albert Hall on 30 March and 1 April 2017 – for ticket details, visit *royalalberthall.com*

long live vinyl

the 991.com team have been buying and selling vinyl for over 30 years.

we are always looking for mint condition vinyl, LPs, EPs and 45s plus CDs and pop music memorabilia

from the mainstream to the obscure: 80s, 70s, 60's pop and rock prog, psych, blues, folk & jazz



do you have vinyl to sell? call us for a free purchase appraisal or sell at our monthly open days... check the site for details!

vinyl lovers - use code LLV0115 at the 991.com checkout and get 15% off your order

01474 815 010
sales@991.com

991.com answer the call

99

Vinyl Me, Please

Record subscription services are becoming big business. Here we talk to Matt Fieldler of Vinyl Me, Please, who hand pick wax goodness, deliver them to your door every month and even offer cocktail recipes to go with your chosen tunes…

Q What is Vinyl Me, Please?
We're a 'record of the month' club that helps people explore, experience and enjoy music on a deeper level. Tyler Barstow and I co-founded the company – I'm the CEO.

Q You must be big vinyl lovers...
I was first introduced to it by my Dad, he had a huge collection. I grew up wanting and desiring that physical, tangible connection with music.

When we started Vinyl Me, Please, Tyler and myself didn't have any records. I wanted to start a collection of my own but didn't really know where to start. We figured there were more people like us, who wanted to discover new music and build their record collection, so we thought it'd be cool to create a record club for the new generation of collectors.

Q So how does it work?
Each month we feature a record that we think is essential to the modern vinyl collection, which comes packaged with at 12x12" art print and a custom cocktail pairing recipe. Each record we feature is pressed exclusively for us and includes features you can't get anywhere else (diaries, handwritten notes from the artists, bonus tracks, inserts, etc). The records we feature range from soul and 1950s jazz to hip-hop classics from the early noughties and new releases.

Members also get access to exclusive releases in our online store, including more limited-edition pressings and a curated set of new releases and reissues plus the VMP Archive. These can be purchased by members and are included in your next monthly delivery.

We also host monthly events, The Spins, throughout the US and Canada to bring vinyl lovers together. Additionally, our site acts as a music blog, featuring interviews, podcasts, playlists, and tips and tricks.

Q What makes you different from other subscription services?
I think it's the fact that we're incredibly passionate about what we do. The curation element is key as most of the industry has moved into a space where they look at your tastes and try to give you recommendations based on data, but we're different. It isn't that we ignore those things, but we recognise that lots of music discovery happens through serendipity and a bit of randomness. We've found that, when people look back at their favourite albums, if they really think about when they first connected with it, then it often isn't the one they would've picked.

We believe great artists deserve to be celebrated, and that music is one of the most powerful and important forces we have to connect with one another.

Q Is vinyl back or did it never actually go away?
Ha! The reality is that vinyl was pretty much dead in the water in the late-90s and early 2000s. There weren't many vinyl records released in that time period because there wasn't much demand for it. In 2006 the medium started to see some semblance of a resurgence.

I think it's a natural reaction to digitisation – people are longing for some physical connection. Everything being behind a screen and offering a new level of convenience is great but we're humans and we appreciate real connections to things. I think that's what's spawned a lot of the generation of new record collectors. I don't see it going away anytime soon.

Q Where do you see the future of vinyl?
I think there will always be a physical component to music and, over time, it'll continue to be vinyl. CDs are in steady decline while vinyl continues to grow. Although vinyl accounts for a very small portion of total revenue, I do like to believe in a world where there is a turntable in every home.

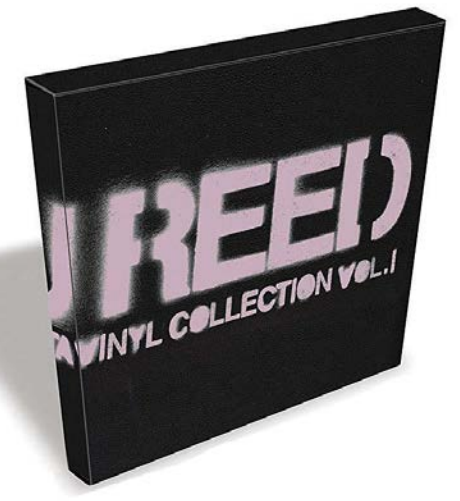
Q What do you have planned for the future?
We're always looking for new ways to make good music accessible, and to expand our services. We're expanding our monthly event program to more cities, giving as many people as possible a community to share and enjoy vinyl. We're building as much value as we can into our membership, continuing to curate and iterate on the things in our store, and doing more cool shit!

Find out more at *vinylmeplease.com* and we review their new book, *Vinyl Me, Please: 100 Albums You Need To Hear On Vinyl*, on p111

On the record

IT'S ALL GONE... CLASSICAL TONG?

Ibiza legend Pete Tong is spinning a very different vinyl vibe. The Radio 1 stalwart teamed with conductor Jules Buckley to reinterpret a selection of Ibiza bangers for his new album, *Classic House*, released on 25 November. The dancefloor favourites that have received sweeping classical arrangements performed with The Heritage Orchestra include Fatboy Slim's *Right Here, Right Now* and Faithless's *Insomnia*. The album will be followed up with some Ibiza Classics live shows during November and December. *petetong.com*



SUCH A PERFECT REISSUE...

A new **Lou Reed** vinyl boxset sees the late icon celebrating his key solo albums

The new vinyl boxset, *Lou Reed – The RCA & Arista Album Collection*, contains six of his most loved solo albums, which were remastered by the man himself shortly before his untimely death in 2013.

The reissues, which boast the original artwork plus a 30-page book featuring previously unseen photos and memorabilia are *Transformer* (1972), *Berlin* (1973), *Rock n Roll Animal* (1974), *Coney Island Baby* (1975), *Street Hassle* (1978) and *The Blue Mask* (1982)

"Lou put his heart into remastering these records," says Laurie Anderson, Reed's widow. "They leap out at you with their original energy."

Get Kinky in mono

Bask in The Kinks' glory via a dandy new ten-album package, *The Mono Collection*, which features their first eight Kinks albums plus a reissue of the self-titled 1970 double-disc compilation known to many as 'the Black Album', which mops up many of the band's single-only side, all on 180g vinyl.

Sonically, as with *The Beatles In Mono* box, the punch and clarity of these reissues is a revelation – many of them have only been available in their inferior stereo form since the end of the 1960s.

Of the new box, Ray Davies says, "I wanted the tracks to sound how we'd play them live. I wrote lots of songs for a particular sound and production."

Also included is a beautiful, 48-page book with previously unseen photos and fresh words by Ray Davies, his brother Dave and drummer Mick Avory.

OMEGA AUCTIONS
SPECIALIST ROCK & POP AUCTIONEERS

WE ARE THE NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL
THE BEST PLACE TO SELL YOUR COLLECTION

Rare & Collectable Records | Original Acetates |Stage Clothing | Guitars | Instruments
Posters | Tickets |Programmes | Autographs | Photographs and much more...

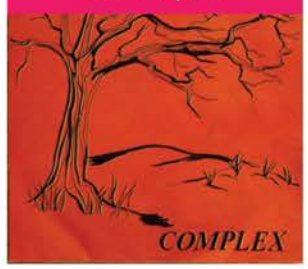
WE DO ALL THE HARD WORK & YOU GET TOP PRICES.

Regular auctions of rare and collectable vinyl & music memorabilia plus one off specialist sales for Soul/Motwon, Jazz/Blues, Punk/Indie, Pysch etc. If you have just one rare item or a collection of thousands then get in touch. We also hold one off sales for musicians or people linked to the music business with a bespoke service to help sell your collection. Contact us for a free no obligation appraisal.

GENRES INCLUDE ROCK, PROG, PSYCH, INDIE, PUNK, ROCK N ROLL, JAZZ, FOLK, BLUES, NORTHERN SOUL, SOUL, DISCO, MOTOWN, FUNK, CLASSICAL & MORE

SOLD £8,600

SOLD £880

SOLD £7,200


SOLD £4,100

SOLD £77,500

SOLD £11,000

SOLD £1,175

SOLD £23,000

Omega Auctions, Unit 3B Penketh Business Park, Warrington, WA5 1QX | Tel: 01925 873040 | www.omegaauctions.co.uk | Email: office@omegaauctions.co.uk

Mel really does Wannabe on vinyl

Melanie C has made sure that her new solo album is available on vinyl, not only for the whiff of it…

A vinyl edition of the former Spice Girl's current solo album, *Version Of Me*, is set to be released shortly. As Melanie explained to *Long Live Vinyl*, the LP 'version of her' is being issued because she loves the medium, for very personal, nostalgic reasons – it's her sonic equivalent of Proust's madeleine!

"The smell, the artwork," Melanie enthuses, "there's still something about the ritual of vinyl that attracts me.

"I love that vinyl is having this rebirth and it's great that I'm going to be able to release on the format. We've gone from albums to cassettes, to CDs, to tiny things on the computer. I know we have to move on but as an artist you take so much time and energy in making it look right and that part has been lost."

Melanie, who gracefully declined to take part in the Spice Girls reunion to celebrate the 20th anniversary of *Wannabe*, also revealed that she wants to get her mitts on a specific haul of vintage vinyl, although maybe a close family member will be forewarned if they're reading this!

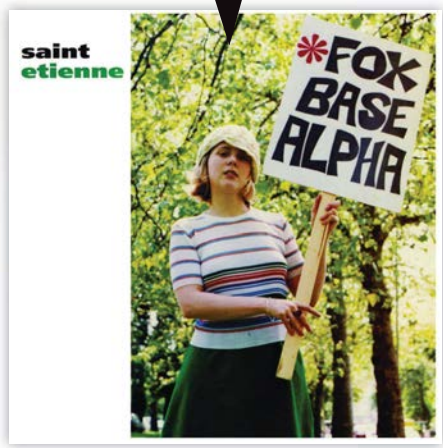
"I've got my eye on my mum's collection," she jokes, explaining "My first experience of music was through my mum's vinyl collection – she was brave letting me play them as a kid.

"Stevie Wonder's *Songs In The Key Of Life* is my favorite album of all time. It was such a different experience of consuming music."

THE ART OF VINYL

A staggering selection of 400 iconic album sleeves feature in a new book celebrating the art of LPs. *Total Records: Photography And The Art Of The Album Cover* includes work by the likes of Andy Warhol, Nan Goldin and Robert Mapplethorpe. Published by Aperture, many of the book's artworks will also be exhibited at C/O Berlin (December-February 2017) and Rotterdam's Kunsthal (February–June 2017).

"I think [the album] cost about £4,000 in the end, but that was about a year's worth of recordings."
BOB STANLEY



FOXBASE HITS SILVER

Saint Etienne's debut album, *Foxbase Alpha*, turns 25 with a limited-edition, triple-vinyl boxset on 13 January, featuring the original LP over two 45rpm discs plus a bonus set of other rare recordings from the period.

"I'd say the turn of the 90s was the biggest boom time for UK DIY music, even more so than the late 70s," reflects Bob Stanley. "Me and Pete [Wiggs] were working on a budget made up of our savings."

The boxset also includes 32 page book and assorted inserts, such as band photos, facsimiles of original press releases and 'Foxbase trading cards'.

JARRE'S COMPLETE OXYGÈNEMEMORY

Jean-Michel Jarre issues the third and final part of his *Oxygène* trilogy on 3 December

***Oxygène 3*, featuring seven new compositions, titled *14* to *20*, will arrive 40 years after the French synth wizard's first, world-conquering instalment.**

"When I did the first *Oxygène* in the vinyl days, I had a structure in mind divided in two parts, fitting the A&B sides of an album," says Jarre. "This time I enjoyed doing the same: one side being darker, the other brighter. So when I think of it, *Oxygène 3* has actually two sides…"

Fittingly, Oxygène 3 will be issued on vinyl and also as part of *Ultimate Oxygène Trilogy*, a triple LP boxset.

"I took the 40th anniversary of the first album as a deadline to push myself," Jarre adds, "to see if I could compose this new chapter in six weeks, just like I did for the first one." Now that's pure talent…

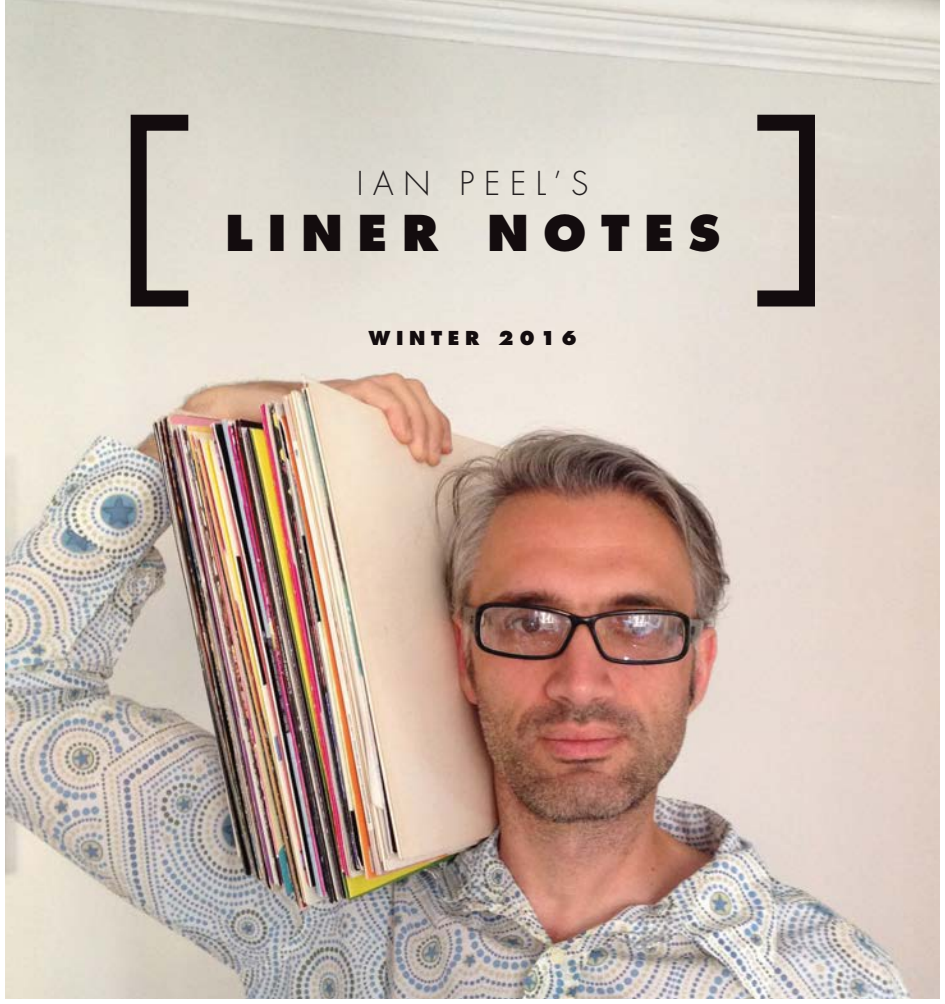
Radiohead's final vinyl fancy?

Radiohead may be done with innovative releases. They've dabbled with everything from 'pay what you want' downloads to surprise albums, but the leftfield icons admit that they've now had enough.

Fresh from treating fans to two bonus tracks with the vinyl edition of their ninth album, *A Moon Shaped Pool*, Thom Yorke says, "I've entirely had enough of that. No more fuss, just put it out. I'm getting too old for that. It takes away from things a bit, and it's sometimes frustrating. The energy of trying to do it differently and circumvent the monsters, you're like… whatever."

The 'super deluxe' edition of thair latest opus comes consists of two heavyweight 12" records plus an additional CD featuring the bonus tracks, *Ill Wind*, and their rejected James Bond movie cut, *Spectre*. The lavish packaging also includes an original piece of Radiohead master tape. Disappointed that there won't be any more fancy packages? At least they're to play more shows in 2017…

VIEW TO A KILLING
Canadian rapper Drake, the biggest selling UK singles artist of 2016 thus far, with *One Dance*, is now targeting vinyl. A trio of his most recent recorded projects have now belatedly made their first appearance on vinyl. The *Views* album, his collaboration with Future, *What A Time To Believe* and Drake's surprise-release mixtape, *If You're Reading This It's Too Late*, have all been given the chunky vinyl treatment. Drake's slated to tour the UK early next year and is currently working on new material, including a joint album with Kanye West.



IAN PEEL'S
LINER NOTES

WINTER 2016

Hello, and welcome to my part of *Long Live Vinyl*, a magazine that I dreamed up – and have been dreaming of – since my school days…

My glasses aren't too rose-tinted when I say that vinyl was everywhere back then. It was, and it still is, the perfect gateway into music. Now, as then, I buy the music I love on vinyl. And I discover new music, too, by being irresistibly attracted to how it looks and feels.

Streaming playlists, scouring YouTube for rare tracks and new releases – I'm up for all of that. In fact, I've only just, finally, got round to downsizing my cassette collection. But vinyl is much more than just another format. It's an artform in itself. And what other artform have we watched die before our eyes, only to witness its rebirth two decades later?

One of the most fascinating but underrated elements of a vinyl release isn't the music, the sleeve or the record itself, it's the liner notes. In the early 20th century, when recorded music first arrived in the shops, there wasn't much room for them – you couldn't print many words on the tube that your new wax cylinder came in. But the arrival of vinyl albums in the 1940s brought extra space, not only for more information but also to allow artists to take a step back and add some context, history and, quite often, bizarre flights of fancy.

Sleeve notes were the original directors' commentaries that we now enjoy on Blu-rays and that'll be the essence of this column. If *Long Live Vinyl* magazine is the record you've been hankering after and have finally unwrapped, my *Sleeve Notes* will take a step back and add context, history and – I promise – some bizarre flights of fancy.

So what would you say are the best examples of liner notes? How about Paul McCartney's two-liner for John Lennon & Yoko Ono's *Two Virgins* (1968) – "When two great Saints meet, it is a humbling experience..."? I love the way that, in the cut-and-paste collage spirit of the music itself, what sounds like a tongue-in-cheek description of the artists was, in fact, pulled completely at random from the nearest copy of the *Sunday Express*.

Or how about the quotes on Propaganda's *A Secret Wish* (1985), by the Baader-Meinhof Group. "Wir denken die bequemen gedanken der anderen…." ("We think the comfortable thoughts of the others…") was enough to get the cover censored outside of the UK.

On 1978's *Music for Airports*, Brian Eno invented the genre of ambient music and used the liner notes to set out its manifesto: "It must be as ignorable as it is interesting". While on the back of ABC's debut single, *Tears Are Not Enough* (1981), Martin Fry wrote *Chapter One*, detailing the group's highly fictionalised and stylised backstory, describing how they'd just arrived on scene, "with a portfolio of arrangements, and an attaché case full of surprises..."

There are so many other aspects of the vinyl experience that we'll delve into here and throughout this new magazine. But for now, I say long live liner notes and long live vinyl! ●

Sound without compromise.

MSR7NC High-Resolution Noise-Cancelling Headphones

Raising your listening experience to a higher level, the MSR7NC is perfect for the audiophile traveller, adding active noise-cancelling technology to provide a quieter, distraction-free environment for you to hear every detail of the music.

Available online at:

Currys PC World | John Lewis

audio-technica

COLLECTORS' DREAM

THE MOST VALUABLE VINYL IN THE WORLD

From one-of-a-kind demo acetates to toe-sucking picture discs, Rik Flynn get watery-eyed at some of the most valuable records known to man…

COLLECTORS' DREAM

Of the myriad valuable and rare records circulating the planet, some waxings fetch truly startling prices – records that attract the kind of money that'd buy a decent-sized mansion, a yacht, or top-of-the-line Maserati.

To assimilate a list of these ultra-rare records is something of a tricky undertaking when one considers that obscure psychedelic prog records sometimes fetch as much as early rarities from the likes of big hitters like Elvis, The Rolling Stones and even The Beatles. It seems the world of vinyl collecting operates within its own circuitous system.

For this rundown, we're including singular rarities passed around from collector to collector, raising higher and higher sums in the process; we'll also note those records that pick up decent money despite being around in slightly larger numbers, and we'll explore some of the more colourful releases gathering top dollar in the market.

To add a little fun, we've chosen to list records using both their highest auction sales and also estimations based on previous sales and expert evaluation. Plenty of valuable records have been omitted, too, so as not to have a list dominated by one or two artists.

Some of the records featured here appeal to a small fanatical few intent on owning the rarest of the rare; others are up there as they have drawn incredible amounts under the hammer. The rest are there because every collector wants a copy. Either way, we've tried to curate a collection of seductive examples, many of which have a fascinating story to tell – and all are up there in the record-collecting stratosphere…

20 SEX PISTOLS

GOD SAVE THE QUEEN/ NO FEELINGS

A&M, AMS 7284, 1977

Estimate **£6,000 to £15,000**

The original release of Sex Pistols' classic second single is one of the most valuable vinyls to be pressed the UK. Why so? The record inspired such disdain among the establishment that A&M chose to destroy the lion's share of the 25,000 units pressed – there are only nine copies in the known universe. In fact, the label only held onto the headline-courting troublemakers for a mere six days after signing them – Sid Vicious cut his foot despatching a toilet bowl and walked blood all over the label's office, while Johnny Rotten made death threats to a close friend of the director. That'll do it. Those items that still have the original brown envelope and press release intact will collect the most, while those without still go for a decent sum. But beware, there are some pretty convincing counterfeits out there. If you're lucky enough to own one of the 'demo' 7" acetates pressed by manager Malcolm McLaren you'll land even more, while an early 10" one-sided Townhouse Studios acetate – with handwritten label – likely the only one, managed £14,600 in 2011.

19 JEAN MICHEL-JARRE
MUSIQUE POUR SUPERMARCHÉ
Disques Dreyfus, France, FDM 18113, 1983
Estimate **£10,000**

Jean Michel Jarre elevated his music to fine art when, in 1983, he was asked by friends to create background music for a supermarket-themed art exhibition. The works were to be auctioned off after the exhibition and Jarre felt his music should share the same fate: "In a time when everything is standardised, overbroadcast, a time when we are endlessly overinformed, saturated with sounds and images," he philosophised, "it seemed to me worthwhile to demonstrate that a record is not only a piece of merchandise without value, infinitely multipliable, but it can be, like a painter's picture or a sculptor's bronze, an integral part of a musician's creation." His label was unamused, but reluctantly agreed. One gatefold-sleeved copy was pressed up and an anonymous buyer (subsequently named as 'M. Gerard') paid 69,000 Francs when the hammer fell in Paris. Jean then took an oxyacetylene torch to the masters as promised. The record has since be sold twice, but the owners and prices are unknown.

18 THE ROLLING STONES
STREET FIGHTING MAN/ NO EXPECTATIONS
US, London 45-909, 1968
SOLD **£13,000**

The original US picture sleeve version of this late-60s 7" was the first sleeve not to feature a photograph of the band. Instead, two provocative black-and-white photos of police brutality (taken in the US that year) were picked to adorn the front and back covers. *Street Fighting Man* came out in August of 1968, a mere three days after riots outside the Chicago Democratic National Convention and following a long summer of civil unrest, which had begun with the assassination of Martin Luther King, Jr. that April. It's hardly surprising that London Records pulled the release almost immediately and incinerated any copies they had. While virtually no copies made it through before the ban, a clutch survived intact (the result, most likely, of them being slipped under the desks of label employees) – and estimates suggest that around 10 to 20 copies are in circulation. This is one rare piece of wax… a copy sold on eBay in 2008 for $9,001, while in 2011, Bonhams' hammer fell at over £13,000.

17 THE HORNETS
I CAN'T BELIEVE/LONESOME BABY
States S-127, 78rpm, red vinyl, 1953
SOLD **$18,000 (approx. £14,000)**

Another doo-wop rarity, this time from Cleveland close-harmony quartet the Hornets, best known for providing the Drifters with frontman Johnny Moore – and equally well-known amongst vinyl junkies for this fabled slice of wax, on rare-for-the-era red vinyl. These high-school harmonists recorded *I Can't Believe* on 12 August, 1953 and it was released a few months later on United Records subsidiary States, but it was slow to catch on. This elegant double-sider was the sole record by the original – and much-lionised – Hornets line-up, and one of the most-hunted R&B collectibles of all time. As with all the records in this list, valuation is problematic. A copy of the red-vinyl version sold on popsike.com in 2008 for close to $8,000 – perhaps a more sensible valuation – but one rendered obsolete when a specialist auction house sold one a few years later for $18,000…

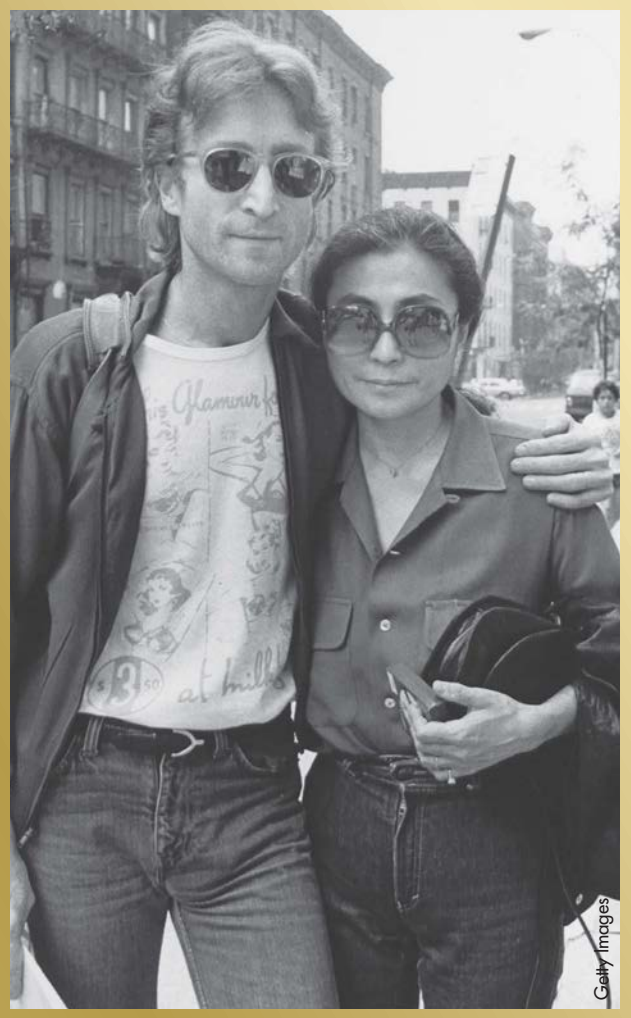
16 THE BEATLES
PLEASE PLEASE ME
Parlophone, PCS 3042, 1963
SOLD **£14,994**

Recorded between September 1962 and February 1963, The Beatles' debut album was the pick of their live set, fine-tuned on the stages of Liverpool's Cavern Club and Hamburg's Star-Club. It was unusual for a band to write their own songs, but Lennon-McCartney managed eight of the 14 tracks on *Please Please Me*, released by Parlophone in 1963, in both mono and then stereo. From 1957, Parlophone used a black-and-gold label, but this LP came out just as they switched to a yellow-and-black design, meaning around 25,000 copies were pressed with the old labels. EMI had also cut a small amount in stereo and with 'Dick James Music' credits as opposed to the correct 'Northern Song Publishing' credit seen on latter pressings. Those who own a mint copy with black and gold label is in the money – they change hands for upwards of £6,000. A 'very clean' copy sold on popsike.com in 2014 for just short of £15,000.

Getty Images

Death Spiral

As sad as it is to say, with death comes value – and the recent passing of two of the world's most respected artists was always going to cause a rush of interest. For example, Discogs recently reported its most expensive vinyl sale so far, swiftly followed by a new LP taking the crown. A 1969 first pressing of David Bowie's self-titled album, later reissued as *Space Oddity*, sold on the website this year for $6,826. "There is usually a bump in sales in the marketplace for a given artist when they pass," said Discogs MD Ron Rich. "Collectors look to grab that piece of history, they want to own a piece of the story." The same is true of master-of-funk Prince, whose legendary *Black Album*, primed for release in November 1987, was shelved. The reason has never come to light, but various stories have been spread: from his label being unhappy with the explicit content, to Prince having an amphetamine epiphany. Either way, the album has fetched some hefty prices over the years, and his passing quickly led to a spike. A few months after the Bowie sale, Discogs announced a new winner when a 1987 12" DJ copy of *The Black Album* eclipsed the Bowie pricetag, selling for $15,000.


Getty Images

Dollar Signs

Pricey rarities are one thing, but with the addition of an autograph or two, prices can elevate to truly excessive heights. Take the slightly macabre case of John Lennon's *Double Fantasy* album, signed by Lennon outside the Dakota Building in Manhattan for his assassin Mark Chapman mere hours before he was tragically murdered by the same man. Maintenance worker Phillip Michael discovered the album in the front gate planter outside the building and turned it into police. Lucky for Michael, it was then returned to him with a letter of gratitude from the District Attorney – he eventually parted company with his morbid piece of music history for $150,000 in 1999. The album was subsequently sold with a reserve of $525,000, but its value has now soared and Moments In Time auction house has listed a new reserve of $850,000, likely enhanced by the rather grisly fact that both the cover and dust jacket contain Chapman's forensically enhanced fingerprints.

Getty Images

15 LONG 'CLEVE' REED & HARVEY HULL DOWN HOME BOYS

ORIGINAL STACK O' LEE BLUES/
MAMA YOU DON'T KNOW HOW
Black Patti 8030, 78RPM, 1927
Estimate **£15,000 to £20,000**

This blues 78 was issued way back in 1927 on the hallowed Black Patti label and is widely considered to be the rarest of all country blues records. Chicago's black-owned label Black Patti was founded by former pro-American footballer and Paramount scout, Mayo Williams, who named it after trailblazing African-American opera singer Sissieretta Jones. With only 55 releases in its seven-month existence, it's one of the era's most sought-after labels. Think Charlie Patton, Lemon Jefferson or Leadbelly, add otherworldliness, and you'll be in the rough vicinity of the haunting blues on offer here. This singular 78 currently resides with Joe Bussard – self-proclaimed 'king of record collectors' – who tracked down 15 Black Patti 78s in one haul at a trailer park in Virginia. He paid only $10, but has since turned down an offer of $30,000 for this disc alone. If you spy that revered 'peacock's tail' logo, pay close attention…

14 BILLY WARD AND HIS DOMINOES

BILLY WARD AND HIS DOMINOES
US, Federal, 295-94,1955
SOLD **$24,200 (approx. £18,700)**

This 10" LP was a rarity back in its own time, down to the fact that doo-wop groups very rarely recorded full albums – the majority of record sales were, after all, 45s. Aside from inducing salivation from vinyl collectors, The Dominoes deserve their place in the annals of rock'n'roll as the group that introduced two superstars in Clyde McPhatter and Jackie Wilson. Named 'The Dominoes' as they had originally featured black and white singers, Ward's eventual all-black line-up rapidly flew up the ranks via shows at New York's Apollo Theater. This LP features most of the group's early hits including *Sixty Minute Man*. While generally given a lower value, one pristine copy sold at Good Rockin' Tonight's 1999 'Ultra Rarities' auction for $24,200.

13 THE FIVE SHARPS

STORMY WEATHER/
SLEEP COWBOY
Jubilee 5104, 78RPM, 1952
Estimate **£19,000+**

This is one of the most fabled doo-wop waxings in history, but not because the group were big-hitters… In fact, the exact opposite is true. This crude version of the classic song was recorded at a snail's pace and with corny thunder sound effects in the background. The effect is a strangely eerie, but by no means top-drawer listening experience. The NY foursome was only together long enough to lay down this one rarity and apparently, they were paid for the session in fizzy drinks and hot dogs. Sales were so woeful, the group even had to buy their own copies. It's unsurprising so few have appeared, but in 1961, a 78 copy did surface and was loaned to record-store owner Irv Rose for valuation. Irv promptly broke the disc, blaming his pet racoon. Three more copies were found – only one of which was playable, and was sold to the owners of Good Rockin' Tonight auction house in 1977. The pair have since turned down $25,000.

12 THE VELVET UNDERGROUND & NICO

THE VELVET UNDERGROUND & NICO

Scepter Studios 12" acetate, 1966

SOLD **$25,200 (approx. £19,500)**

The super-rare original acetate of this iconic LP was cut at Scepter Studios in April of 1966. Aside from its rarity, added value for Velvets fans lies in the tracks held herein. While many of the songs on the recording made the final album cut, there are different mixes and even different versions to be heard here. This lost gem came to light in 2002, when it was bought by Canadian record enthusiast Warren Hill at a flea market in New York City for only 75 cents. Hill put the album up on eBay and in December 2006, a winning bid for $155,401 was placed, but turned out to be bogus. A second eBay auction a few days later led to a final sale price of $25,200, but its value is sure to grow. For those fans with a normal wage, thankfully, the tracks are available on the 45th Anniversary Super Deluxe Edition of the album. The acetate was also released on limited-edition vinyl for Record Store Day 2013.

Guinness Book Of Records (of records)

Some enthusiasts take record collecting to insane heights. A case in point is Brazilian businessman Zero Freitas, owner of the world's largest vinyl collection containing over six million records, a man who thought nothing of attaining a further 200,000 items from a fellow collector in the month of October 2015 alone, spending a mere £42,000 in the process. Paul Mawhinney, yet another super collector who owns a gargantuan collection, had his 2.5 million-strong haul valued at $50 million in 1999. A year later, online retailer CD Now offered $28.5 million ($41 million today), but sadly, the sale fell through a few weeks later when the company went bankrupt. The Library Of Congress offered as well, but that deal also fell through. The $3 million offered to Paul on eBay turned out to be a fake buyer, but Paul's luck was finally in when another buyer came knocking. And who else could it be, but Freitas – who bought the entire collection in 2013.

INTERVIEW

GLEN DRAPER
991.com

We asked 991.com's valuation expert about all things vinyl

Q What is the most valuable record that acquired/sold by 991.com?

As you can imagine, we see a number of high-value items here, but one that really stands out is a fifth pressing of *Please Please Me* by The Beatles, which had been autographed by all four members. It had great provenance with an interesting back story, and was signed right as they were on the cusp of becoming the biggest band of all time.

Q How often do you come across valuable items?

On a regular basis, to be honest. People contact us regarding single items that are known collectables, or we may arrive at a collection and find a gem hidden in there, which is a satisfying surprise for both us and our customers.

Q Which are the records that are now rising up the ranks?

The records that are becoming more valuable are those that tend have some kind of historical or cultural significance. This would be something like a first stereo pressing of *Please Please Me* by The Beatles, or the first Joy Division 7", *An Ideal For Living*. You could actually consider these antiques, and they are important to music history for their own reasons.

Of course, there are less well-known records or oddities that are increasing in value, which is down to the fact that other than a select group of people, no one knows who they really are. For example, bizarre albums such as *Three Parts To My Soul* by Dr. Z, or *Amaryllis* by Bread Love And Dreams, which upon release sold only a handful of copies. This piques the interest of collectors who want to own something so obscure that no one else might.

Q Do you think vinyl will continue to go up in value in the future?

I think it will, particularly some of the items I mentioned above, or as more obscure items are uncovered in the future. What remains to be seen is how many people are going to get into the world of record collecting. While there is obviously a huge resurgence in vinyl, I often wonder if those who are buying new-release items and reissues of classic albums get the itch to start collecting rare or expensive records.

Q Have you ever been surprised at how much a certain record has gone for?

Sometimes, yes… However, as a collector as well as a buyer, I know the feeling when you just have to have something in your collection. I've never parted with huge money on a record for my own collection, but sometimes you just have to pull the trigger and buy a record that you have been after for a long time.

Q What are the important factors when valuing a record?

Firstly, making sure you have all the facts correct when it comes to the pressing and history of the item, and something that is equally as important is the condition. When you get to incredibly high-priced records, some people will happily buy lower condition graded items at a lower price, but it still needs to be as attractive as possible to command the most value.

Q Do you come across many fakes/bootlegs purporting to be the real thing?

Every so often we may get offered such things, most of the time unknowingly, but when it comes to rarities, we all have the knowledge to spot a fake almost instantly.

Q What is the dream record that 991.com could acquire?

Everyone here would probably have their own dream items to see, and as a company, there would certainly be some 'white whales' that we have never seen. Aside from truly mint-condition copies of some of the known rarities mentioned above, we haven't seen a first pressing of *Born To Run* by Bruce Springsteen, which has a graffiti-style text on the sleeve, a copy of The Beatles' white item that is numbered under 10, an original copy of *Horror Business* by The Misfits, or maybe a copy of the elusive *Chung King Can Suck It* by Judge. We are always on the lookout for the most desirable records in the world, and seeing something in your hands for the first time is the most rewarding part of what we do.

991.com has buying events on the second Friday of every month at its offices in Meopham, Kent. 991.com can appraise your collection for free, call 0800 3457551or email buyers@991.com. For more info, see 991.com

▶

Rex Features

What, no vinyl?

Wu-Tang Clan raised eyebrows in 2015 when they elevated their music to high art via a canny move to only release one singular product – a double-album CD entitled *Once Upon A Time* in Shaolin, produced by Tarik 'Cilvaringz' Azzougarh with RZA – and sell it via auction house Paddle8, the chosen company for artists such as Damien Hirst and Jeff Koons. With the onslaught of streaming cheapening the value of music by the day, the Clan had clearly had enough, and rightly so.

"For art to change the way people think, it has to come from an extreme place," philosophised RZA. "No monumental change ever started with a compromise or a small shift. It starts extreme."

The eventual price of $2 million was certainly extreme, but the buyer was himself an extreme character. American hedge-fund manager turned pharmaceutical CEO Martin Shkreli – 'the most hated man in America' – made the front pages for another reason entirely shortly after his exclusive purchase, when he bought the manufacturing license for Daraprim, an antiparasitic drug used to treat pregnant women, people with immune-system problems and the elderly – then hiked up the price by a crushing 5,556 per cent.

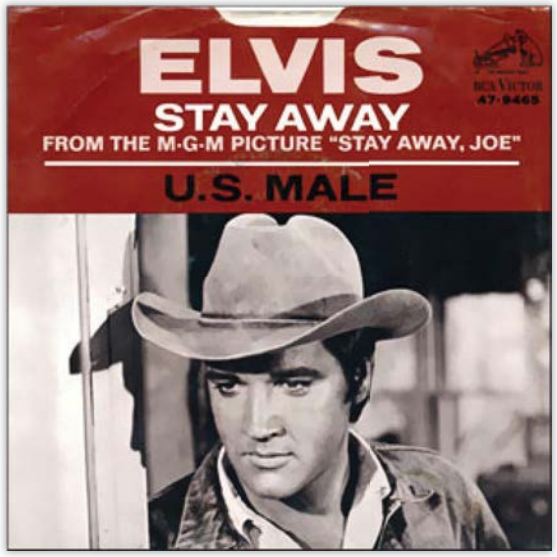
The world seemed to relish the moment when, in December 2015, Shkreli was arrested on securities fraud allegations.

***Forbes* writer Dan Diamond described Shkreli as "fascinating, horrifying, and utterly compelling" and perhaps that's how the album sounds – we may never know. And, more importantly, why no vinyl in the package, Wu-Tangers?**

Getty Images

11 ELVIS PRESLEY
STAY AWAY, JOE
(RCA Victor UNRM-9408, 1967)
Estimate **£25,000+**

We'd wager that this ultimate rarity would rival the infamous Quarrymen acetate in terms of value, but we may never know as it's never come to market. Found in October 1999 amongst the possessions of Elvis' manager, the late Colonel Tom Parker, this single-sided promo LP is a one-of-a-kind item made for a one-off broadcast on Arizonan radio station KVIO. Elvis and the Colonel chose to record the songs as a thank you to the people of Sedona for their treatment of the cast and crew of the 1967 Western-comedy film *Stay Away, Joe*. The transmission features nine of Elvis' much-loved gospel tracks with intermittent announcements from KVIO deejay Joe Adams. *Presleyana VI* – the Elvis Presley record, CD, and memorabilia price guide, values this rarity at $25,000 but with no sales on which to base the estimation, it could easily fetch a great deal more.



10 TOMMY JOHNSON
ALCOHOL AND JAKE BLUES/
RIDIN' HORSE
US, Paramount 12950, 78RPM, 1929
SOLD **$37,500 (approx. £25,000)**

Crackling Delta blues up next from Mississippi's Tommy Johnson. There are supposedly only two copies, both of which are owned by the same blues nut. John Tefteller dished out $37,500 at the close of an eBay auction to land the other known copy of this historical artefact – the highest price ever paid for a 78RPM record. The anonymous seller from Columbia, South Carolina found the rare 78 in an estate sale and was entirely unaware of what was in his possession until he eventually chose to part with it. "He absolutely did not realise what he had and how rare it was until he put it on eBay," said Tefteller. "Within the first few hours of it being listed on the auction site, another collector tried to stop the sale by offering the seller $4,000 for the record. Fortunately, he let the auction proceed and I was able to win it in the final moments."

9 FRANK WILSON
DO I LOVE YOU (INDEED I DO)/
SWEETER AS THE DAYS GO BY
Soul 35019, 'Quality Control' copy, 1965
SOLD **£25,742**

The story that surrounds 'the most expensive soul 45 in the world' is an intriguing one and with only two original copies known to exist, it's gold dust for Motown aficionados. Wilson penned many top tunes for the label, including platters by Mary Love, Jeanie King and The Ikettes, while for his own releases, he chose to hide behind various monikers – 'Sonny Daye', 'Eddie Wilson' and 'Chester St. Anthony'. This lost gem was cut – alongside its flip – at Armin Steiner's Sound Recorders studio, in LA and was intended to bolster Wilson's solo career, but instead, he struck a deal with Motown boss Berry Gordy to remain as a producer and the record was archived. It resurfaced in the 70s around the Northern Soul scene in slightly furtive circumstances. When scenester Simon Soussan 'borrowed' the original, he pressed a run of acetates with the track sneakily attributed to another soul singer, Eddie Foster. It took off straight away, but rumours spread that something fishy was afoot and when Simon sold his collection, the truth was finally out. This Motown 'Quality Control' copy was then passed from one collector to another with the value rising each time. When Fife collector Kenny Burrell bought it for £15,000 in 1997, he had Frank autograph it and auctioned it off two years later for £25,742. The anonymous buyer was rumoured to be Wilson himself.

8 BOB DYLAN
THE FREEWHEELIN' BOB DYLAN
US album, stereo 1963, featuring four tracks deleted from subsequent releases
SOLD **$35,000 (approx. £27,000)**

Certainly one of the rarest records on the planet, this withdrawn version of Dylan's US album was quickly deleted upon release. Released in May 1963 to critical acclaim, *The Freewheelin' Bob Dylan* became an immediate fixture on the Beatles' stereo, all of whom waxed lyrical about it. He'd moved on from his debut and unlike that record, 11 of the 13 tracks on *Freewheelin'*… were self-penned. But here's the rub. Just before the album was released, four songs were removed, replaced by four entirely new tracks. While forums will forever debate the reason for the swap, it is thought that CBS/Columbia censors played their part, having prevented Dylan from singing one of the removed tracks (*Talkin' John Birch Blues*) on *The Ed Sullivan Show* – the incident saw a disgruntled Dylan refuse to substitute the song and leave the studios. A more straightforward reason may be that the new cuts were simply deemed to be better songs. New masters were quickly manufactured with a new sleeve design, but a few copies were pressed in error with the old tracklisting – only two stereo copies are known, and fewer than 20 mono copies (stereo copies list the withdrawn tracks on the labels, while mono copies list the new tracks). A stereo copy sold at auction for $35,000, while a mint mono copy should easily score around $15,000.

7 APHEX TWIN
CAUSTIC WINDOW
Test pressing, 1994
SOLD **$46,300 (approx. £35,700)**

It's a given that this list would contain the likes of The Beatles, Elvis and The Stones, but what about elusive purveyor of groundbreaking wonky electronica, Aphex Twin?

Bet you didn't expect to see him here… But then, Richard James, aka Aphex Twin, has always been a law unto himself and when, 20 years ago, he planned to unleash his new album, *Caustic Window*, he surprisingly abandoned it at the last minute. So when one of only four test pressings showed up on Discogs in 2014, the decision was made by a few superfans to raise funds via a Kickstarter campaign to buy the record and release it via a deal with Aphex Twin's label, Rephlex Records.

The campaign raised over $67,000 and the mysterious LP was bought, reproduced in digital form for the pledgers and then put up for auction. This ultra-rare test pressing was bought on eBay that year for $46,300 by Markus 'Notch' Persson, the creator of the *Minecraft* video game – "So I kinda paid a lot for a double LP from the 90s," he tweeted at the time. A third of the proceeds went to Rephlex, a third went to the 4,124 Kickstarter backers and the rest went to charity.

The record itself was reappraised favourably by critics on its re-release, some noting its avant garde capturing of future dance-music trends – and we suspect that this is far from the last we'll hear from Aphex Twin (and his various aliases) in the record-collecting world…

6 THE BEATLES
LOVE ME DO
EMI/Parlophone, one-sided acetate, 1962
Estimate **$50,000 to $100,000**

There's a huge number of Beatles acetates in circulation and many of them are worth some serious cash, but this one-sided rarity is another of the biggest earners. That is if it ever resurfaces from wherever it now resides. Its eyewatering pricetag is down to the fact it's said to be the only unedited version of The Beatles' first single that's come to light and with the inclusion of a '1-2-3-4' count-in, possibly from Pete Best who was still the band's drummer at the time (George Martin reportedly told Brian Epstein post-recording that Best wasn't up to scratch, which led to Best being sacked). The song is supposedly written about Lennon's first girlfriend Iris Caldwell and was recorded using a harmonica that he apparently shoplifted in Hamburg. The estimate is likely close, when one considers an eBay auction in 2011 of a (slightly) less-rare advance DJ copy of the single (with *P.S. I Love You* on the flipside) and with another misspelling (the writing credits read 'Lennon/ McArtney') sold for nearly $20,000. There were a mere 250 of these sent out as promo for the band.

5 THE BEATLES
TILL THERE WAS YOU/HELLO LITTLE GIRL
(10" acetate, 78RPM, 1962)
SOLD **£77,500**

There are plenty of Beatles records worth selling your sister for, but this 10" acetate is one of the rarest – and comes with a good yarn. What's thought to be the very first acetate of the Fab Four (pressed at the Oxford Street HMV store) was sent to George Martin at EMI by manager Brian Epstein in the hope of securing a contract – Epstein's handwritten notes on the label misspell both songs ('Til There Was You' and 'Hullo Little Girl') and add to the charm. In 1963, this singular acetate was passed on to Les Maguire, keyboardist for Merseyside peers Gerry And The Pacemakers, after it had been returned to Epstein. It sat in Maguire's loft wrapped in paper and gathering dust for over five decades, until he passed it on to his granddaughter, who auctioned it in March 2016. What was described by Beatles historian Mark Lewisohn as one of the 'rarest and most collectable of all Beatles records' went under the hammer at Omega Auctions in Warrington, selling for £77,500.

Picture That

There are plenty of collectable picture discs that cost between £50 and £100, but for the rarer much-sought after examples, the prices shoot skywards rapidly. One of the priciest at around £2,000, is Madonna's racy *Erotica* 12-inch picture disc that depicts Madge seductively sucking a toe. The record was out there for a short time in 1992 then quickly withdrawn, apparently to avoid offending Fergie, Duchess Of York, whose own toe scandal was creating many a headline at the time. Also on the list is one of the rarest Nirvana records in the world, namely the *Lake Of Fire/ Something In The Way* picture disc released on Geffen in 1994 – there's a copy currently on sale on eBay with a 'Buy It Now' price of £2,700. Other valuable picture discs include Michael Jackson's short-run of Brazilian *Dangerous* test pressings, worth around $1,500, and the complete set of five limited-edition discs that make up David Bowie's *Biopic 1-5* – on sale on eBay now with a 'Buy It Now' price of £799, but likely to sell for a fair bit more.

Youri Lenquette

INTERVIEW

PAUL FAIRWEATHER
Omega Auctions

A respected auctioneer reveals the inside track on vinyl selling

Q Tell us about your auctions...
We hold around 12 music sales a year covering all genres, but also have standalone sales for Beatles, punk and indie, jazz and blues and Northern Soul. We also hold one-off sales for musicians and people in the music business and these have included names such as Alan Wilder of Depeche Mode, Alan McGee, Porl Thompson of The Cure and, most recently, the estate of Motörhead's Phil 'Philthy Animal' Taylor.

We also now hold two auctions a year over at the huge Utrecht Record Fair in Holland. We hope to keep increasing the number of sales and also have some pretty special one-off sales lined up for 2017...

Q Tell us about some of your auction highlights – the rarest, most valuable, the unexpected?
I could go on forever here, as we have had so many great items that have achieved fantastic prices.
On the vinyl front, we've recently had a Beatles acetate that was estimated at £10- to £20,000 and sold for £77,000! We've had four Sex Pistols A&M *God Save The Queen* 7" singles which have sold for between £7,000 and £12,000; a Beatles 'White Album' (no. 5) that sold for £23,000; a stereo black-and-gold *Please Please Me* that sold for £11,000 and a Mono that sold for £5,000.

On the memorabilia side, we had two of the Beatles jackets from the *Help!* album cover that sold for £60,000 each; Elvis's bible sold for £50,000 and John Lennon's tooth sold for £20,000! We have had vendors in tears (of joy!) that have been in the sales room when their items have gone for significant amounts which were more than expected.

Q Are there records that you personally would like to see come through the auction?
I collect the Factory label and also indie records from the Smiths through to present day, so it's always a pleasure to see these coming through. However, record collections from the 90s onwards are few and far between, as I guess people are still enjoying them and do not want to part with them yet...

Q Vinyl is back or vinyl never went away? Which, and why? Discuss!
It definitely never went away! Yes, it has had a resurgence of late which, in my opinion, is down to the download generation wanting something to show for the money they spend on music. This has been helped by the mainstream media saying that vinyl is back, which has led to people digging out their old collections or brought people back to it that perhaps had forgotten about it. Also, from an investment perspective, vinyl typically does hold its value and in many cases, will rise – especially if you buy limited-edition pressings or get into bands early on in their career.

Q How do people approach you with the view to selling and buying?
People with collections to sell can contact us via email, they can call us, or can come over to our Warrington salesroom. If it's a big collection, then I can often be found on the road around the UK (and in Europe) appraising and collecting these, to get them into our future sales.

We have buyers worldwide who can bid live and online on the day of our sales and then we have our regular room-bidders who come along to the sales so they can bid in person. This also gives them the chance to view the records before they buy.

Omega Auctions Ltd 01925 873040
office@omegaauctions.co.uk
www.omegaauctions.co.uk

Crown Jewels

Anyone able to gather together a complete set of Elvis Presley's five Sun Records 45s is in the money should they choose to part with them, particularly if they are in mint or near-mint condition. On auction site popsike.com alone, complete Elvis sets in varying condition have sold for anywhere between $15,000 and $32,500.

Also worth a few bob is Led Zeppelin's Classic Records collection housed in a numbered metal 'Road Case' and featuring 10 titles (a total of 48 12" limited-edition records). Only five were ever made and #4 sold in 2012 for $18,000.

4 THE BEATLES
YESTERDAY AND TODAY
Capitol 2553, US LP in 'butcher' sleeve, 1966
SOLD **$125,000 (approx. £96,700)**

Yet another Beatles rarity, this LP often stirs up plenty of confusion when it comes to valuations. With four different versions of the sleeve, several different 'original' releases and versions that were both stereo, mono, both, as well as partial and 'fake' stereo, it's easy to see why. And what of the sleeves?

The original, so-called 'first state', sleeves printed with the 'Butchers' image are worth the most, although few exist in good nick – a pristine 'first state' copy sold for nearly $7,000 in 2014. The 'Butcher' image showed the band in white coats surrounded by decapitated dolls and various meats and caused enough of a stir for Capitol execs to recall the record. Which brings us to the 'second state', for which the original sleeve was stickered over with a different image of the band sitting around an inoffensive trunk. It's easy to imagine the temptation to unpeel said sticker to reveal the original image and hence the 'third state' – LPs with the sticker cleanly removed. Find a 'first state' copy and it's worth a fair whack, particularly if it's a sealed mint-condition stereo copy – Heritage Auctions sold one this year for $125,000. Unsealed, they still fetch up to $15,000 plus.

3 THE QUARRYMEN
THAT'LL BE THE DAY/IN SPITE OF ALL THE DANGER
78RPM, shellac acetate, handwritten labels, plain sleeve, 1958)
Estimate **£200,000**

The one singular copy of this much-lauded acetate is owned by Sir Paul McCartney himself, so anyone wishing to add it to their collection may have some difficulty – Macca has never shown one iota of interest in parting with it. He did, however, have some 50 copies manufactured in 1981, half as 10" 78s and the other half as 7" 45s, all in reproduction Parlophone sleeves and all of which he reportedly gave to family and friends. Even the repros fetch top dollar, at around £10-15,000. The A-side is of course a cover of Buddy Holly's classic 1957 tune, but the Elvis-inspired flip is perhaps of more interest, as it's the first track recorded by Lennon, McCartney and Harrison – at Phillips' Sound Recording Service in Liverpool, a studio in the living room of a Victorian terraced house. Macca claims to have written the track despite sharing a credit with George. "We were mates and nobody was into copyrights and publishing, nobody understood," laughed Macca. "We actually used to think when we came down to London that songs belonged to everyone… We really thought they just were in the air, and that you couldn't actually own one. So you can imagine the publishers saw us coming!"

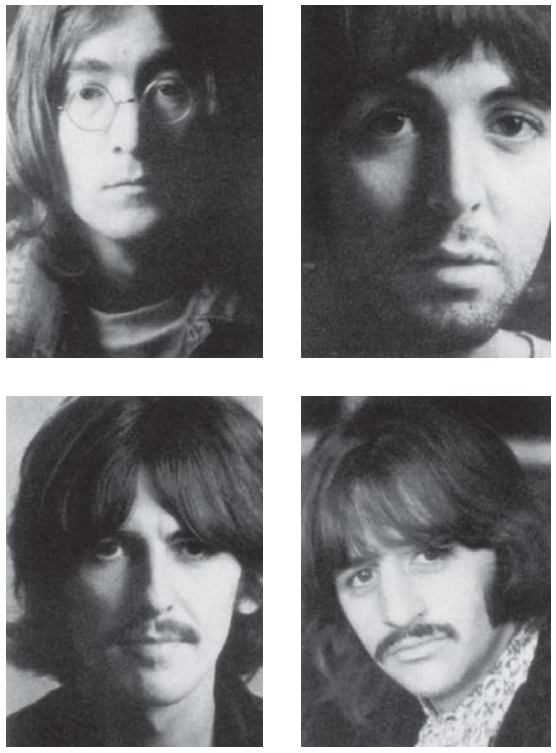
The session features drummer Colin Hanton and McCartney's schoolfriend John 'Duff' Lowe on piano. "When we got the record, the agreement was that we would have it for a week each. John had it a week and passed it on to me. I had it for a week and passed it on to George, who had it for a week. Then Colin had it for a week and passed it to Duff Lowe – who kept it for 23 years… I ended up buying it back for a very inflated price," remembered Paul. Back in the day, The Quarrymen paid the princely sum of 17 shillings and three pence to make a disc…

2 ELVIS PRESLEY
MY HAPPINESS/THAT'S WHEN YOUR HEARTACHES BEGIN
78RPM, acetate, no sleeve, 1953
SOLD **$300,000 (approx. £230,000)**

And now, onto what is surely the most historically important of all the items in this list. Cut by an 18-year-old Elvis at Sam Phillips' hallowed Memphis Recording Service on 18 July, 1953 for a mere $4, this first recording – a singular 10" 78RPM acetate – was supposedly meant as a gift for his mother Gladys, but was instead left with his friend Ed Leek. Leek had accompanied a nervous Elvis to Sun Studios that day and the pair had gone on to his parent's house (who owned a record player) to listen to the finished product, where the acetate remained. 60 years later, Leek's daughter chose to put this sacrosanct rock'n'roll artefact under the hammer, in an auction taking place on 8 January at Graceland (which would have been The King's 80th birthday). The 'undisclosed' buyer that dished out a whopping $300,000 for his hero's tentative first musical steps turned out to be White Stripes' blues shrieker Jack White, who then generously chose to reproduce it for fans to buy on Record Store Day 2015.

Thankfully, for vinyl lovers, White followed the details to the letter: "From reproducing the typewritten labels (the original was printed on the back of a Prisonaires labels left lying around at Sun Records that day) to being packaged in a plain, nondescript, of-the-era sleeve," read a statement on White's Third Man Records' website, "the utmost attention to detail has been paid in order to create an object so close to the historic original as to almost be indistinguishable from one other."

The Country Music Hall Of Fame's vinyl guru Alan Stoker was set to work reproducing the acetate for a beaming White (see the video on YouTube) and the results were magnificent. "Certainly, I'm aware of how important this is," Stoker told *Rolling Stone Country*. "[It's] kind of like the 'Big Bang of rock 'n' roll'. Not this disc necessarily, but that performance, because that's where they first heard him. It's a document of that performance. The guy is handing me a disc he paid $300,000 for, so that makes you kind of hold your breath a little."



1 THE BEATLES
THE BEATLES (THE WHITE ALBUM)
Apple PMC/PCS 7067/8, No. 0000001, 1968
SOLD **$790,000 (approx. £610,000)**

Considered by many as their most ambitious and all-embracing piece of work, The Beatles' 'White Album' holds within its grooves everything from wild extended noise jams to blazing rock'n'roll, to gently arpeggiated elegance. Yet its simplistic white sleeve is a model of understatement, embossed simply with 'The Beatles'. It was dreamt up while the band were 'finding themselves' in India; Ringo quit and returned during the recording sessions; Eric Clapton makes an appearance; Yoko Ono showed up for the first time and there's even a song about an Old English sheepdog…

First pressings of this epochal double LP are amongst the most sought-after records in the world and these early editions are of particular interest to collectors (amongst the labyrinth of Beatles' collectables) thanks to the fact that sleeve designer Richard Hamilton and Paul McCartney decided to individually number the first few runs.

As one would expect, the lower the number in the sequence, the higher the price tag it subsequently goes on to sell for. But as a general rule, most valuations suggest one of these rare specimens can fetch anywhere between £3,000 and £10,000. That said, in 2009, a mono copy numbered 0000005 went for a whopping £19,201, while Ringo Starr's hallowed 0000001 copy – one of many 'holy grails' for the world's many Beatles obsessives – sold at Beverly Hills celebrity memorabilia auction house Julien's for the gigantic haul of $790,000 in December 2015, the highest price ever paid for a commercially released album (the previous record holder was the Elvis Presley acetate at No. 2 here). Vinyl relics from the Fab Four regularly leave estimates for dust and Ringo's precious slice of waxing history certainly deserves the top spot.

COLLECTORS' DREAM

THE BEST OF THE REST

Some of the more interesting offerings that fetch a pretty penny…

JOHN LENNON & YOKO ONO
WEDDING ALBUM
A recent find and possibly the only one in existence, the acetate of this American 1969 LP – with handwritten sleeve notes – went on sale for $25,000 at Foreverinyl.com.

BOARDS OF CANADA
—— / —— / —— / XXXXXX / —— / ——
BOC's enigmatic Record Store Day promo 12" with vocodered voice reading out the numbers '9-3-6-5-5-7' was listed on eBay with a 'buy now' price of $5,000.

THE BEATLES
ASK ME WHY/ ANNA ACETATE
With only only six to 10 known copies, the *Price Guide For The Beatles American Records* has this 1962 pressing priced at $24,000.

TINKERBELLS FAIRYDUST
TINKERBELLS FAIRYDUST
This Decca LP from the obscure psychedelic pop outfit from East London, cut in 1969, is valued at around £3,000. Not to everyone's taste, but almost certainly the rarest psychedelic LP in existence.

DAVID BOWIE
SORROW/PORT OF AMSTERDAM 45RPM WITH PICTURE SLEEVE
A white-label Mexican pressing on the RCA Victor label (SP 3943) scored $6,100.

PINK FLOYD
ARNOLD LAYNE/CANDY & A CURRANT BUN ACETATE
A 1967 demo was valued at around $30,000, although many question the authenticity of many of the early Floyd acetates.

ROBERT JOHNSON
ME AND THE DEVIL BLUES/ LITTLE QUEEN OF SPADES SINGLE
There are a fair few rare (and valuable) Robert Johnson records, but this 1938 single can fetch upwards of $5,000.

JUNIOR MCCANTS
TRY ME FOR YOUR NEW LOVE/SHE WROTE IT – I READ IT SINGLE
This incredibly hard-to-come-by King promo goes for staggering amounts. One sold this year on popsike.com for over $17,000.

BILLY NICHOLLS
WOULD YOU BELIEVE LP
Supposedly only 100 promo copies were manufactured of this Immediate Records psychedelic rock album from 1968 featuring The Small Faces' Steve Marriot. Expect around £4-5,000.

THE ROLLING STONES
PROMOTIONAL ALBUM
Just 200 copies of this 1969 radio promo LP were pressed, 100 for the UK and 100 for the US. Could land the seller up to £9,000.

THE BEATLES
HEAR THE BEATLES TELL ALL PROMO
A promo copy of the Beatles' interview LP, with a white label and blue print, is ultra-rare. It is estimated that 10 copies or less still exist – hence the $10,000 estimation.

DEPECHE MODE
MUSIC FOR THE MASSES RECALLED LP
Anyone who manages to find the original release of this LP is likely to land themselves at least £3,000 – the Martyn Atkins-designed sleeve artwork was changed, and withdrawn, last minute.

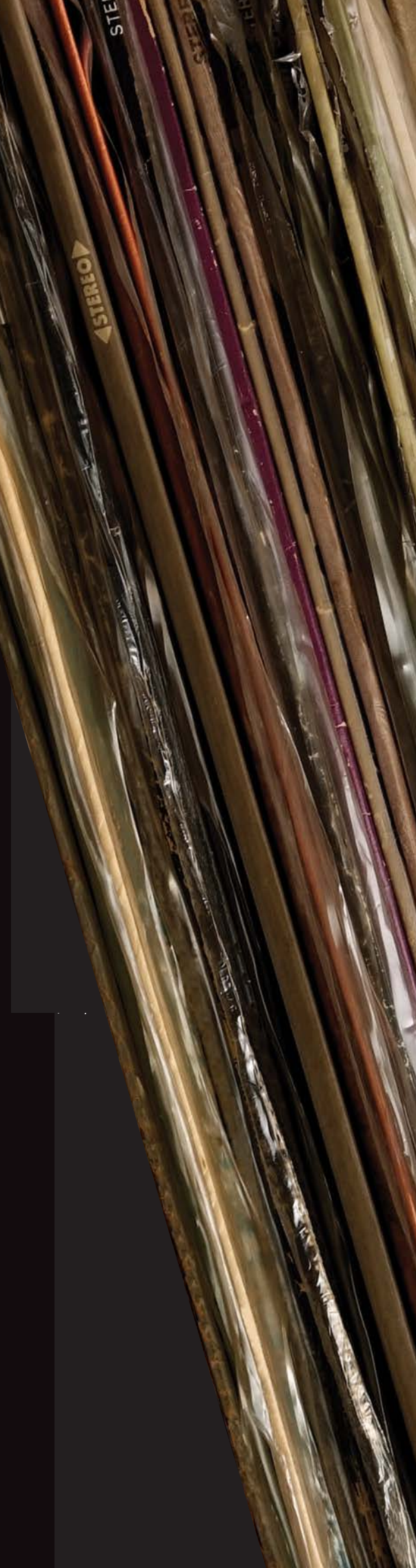
ELVIS PRESLEY
GOOD LUCK CHARM/ ANYTHING THAT'S PART OF YOU 'COMPACT 33RPM' SINGLE
With valuations of well over $10,000, this scant 33RPM version of Presley's smash hit – even more valuable with the a picture sleeve – is a serious find.

SEX PISTOLS
ANARCHY IN THE UK/ NO FUN
With only three known to exist, an acetate copy of this 1977 punk gem will fetch upwards of £7,000.

THE BEATLES
INTRODUCING THE BEATLES
Depending on which version you have, this US release could fetch up to $12,000. 'Version 1' is the most valuable with 'Stereophonic' versions of *Love Me Do* and *P.S. I Love You*. One of the most bootlegged vinyls about.

QUEEN
BOHEMIAN RHAPSODY/ I'M IN LOVE WITH MY CAR
Given away as a gift at an exclusive EMI dinner in 1978, these hand-numbered blue-vinyl singles with their 'carrying envelope' go for sums up to £5,000.

THE BEATLES
SOMETHING DEMO SINGLE
This demo of *Something*, which was recorded by George Harrison on his 26th birthday in 1969, was included on *Anthology 3* and is estimated to be worth around $6,000. ●



AVAILABLE EXCLUSIVELY ON VINYL

Classic Rock Anthems

Twenty massive tracks from the 70s and 80s on one album

Pressed on 2 x 180g heavyweight Black Vinyl

Featuring

SURVIVOR, EUROPE, JOURNEY, MEAT LOAF, TOTO

and many more

Available from selected supermarkets, specialists and online from November 25th

For more information, please visit
www.demonmusicgroup.co.uk

CLASSIC VINYL

COMPILATIONS & RE-ISSUES

Including **Suede**, **Marion**, **Geno Washington**, **T-Rex**, **Belinda Carlisle**, **Ian Dury** and more

Available at

amazon.co.uk

Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates.

For more information, please visit
www.demonmusicgroup.co.uk

DEMON MUSIC GROUP

The Trip

1

UP TIGHT RECORDS

Brighton

Armed with a limited budget and some records to sell, we sent Mark Elliott to Brighton, the home of some of the best record shops on the planet…

There's this moment we've probably all shared – the quickening pulse; eyes darting frantically, unable to focus on anything specific quite yet, and – yes – a heady, euphoric rush. That's the feeling I get, anyway. The moment when I step into a record store – particularly one I've not visited before – where the racks of stock tease you with the prospect of that find: the elusive gem I've been searching for forever, or the record I didn't even realise I knew existed, let alone now need!

It *is* a need and, yes, I *do* have an addiction. It probably started for me with the *Grease* soundtrack and, by the time Shakin' Stevens was topping the charts, I was happily passing on the opportunity of an Easter egg for a picture-sleeve 7" of *This Ole House* instead, purchased by my long-suffering parents at the local Woolworths. They didn't know then what they were indulging, but these were the origins of a passion that now dominates two rooms of my house with a collection of roughly 19,000 singles and LPs. My buying never stops and, although online sites such as eBay and Discogs serve their purpose, nothing beats a day spent crate-digging.

Over time, my record-collecting ambition has swelled to a faintly ridiculous target: to own every record to chart in the UK during the 1980s

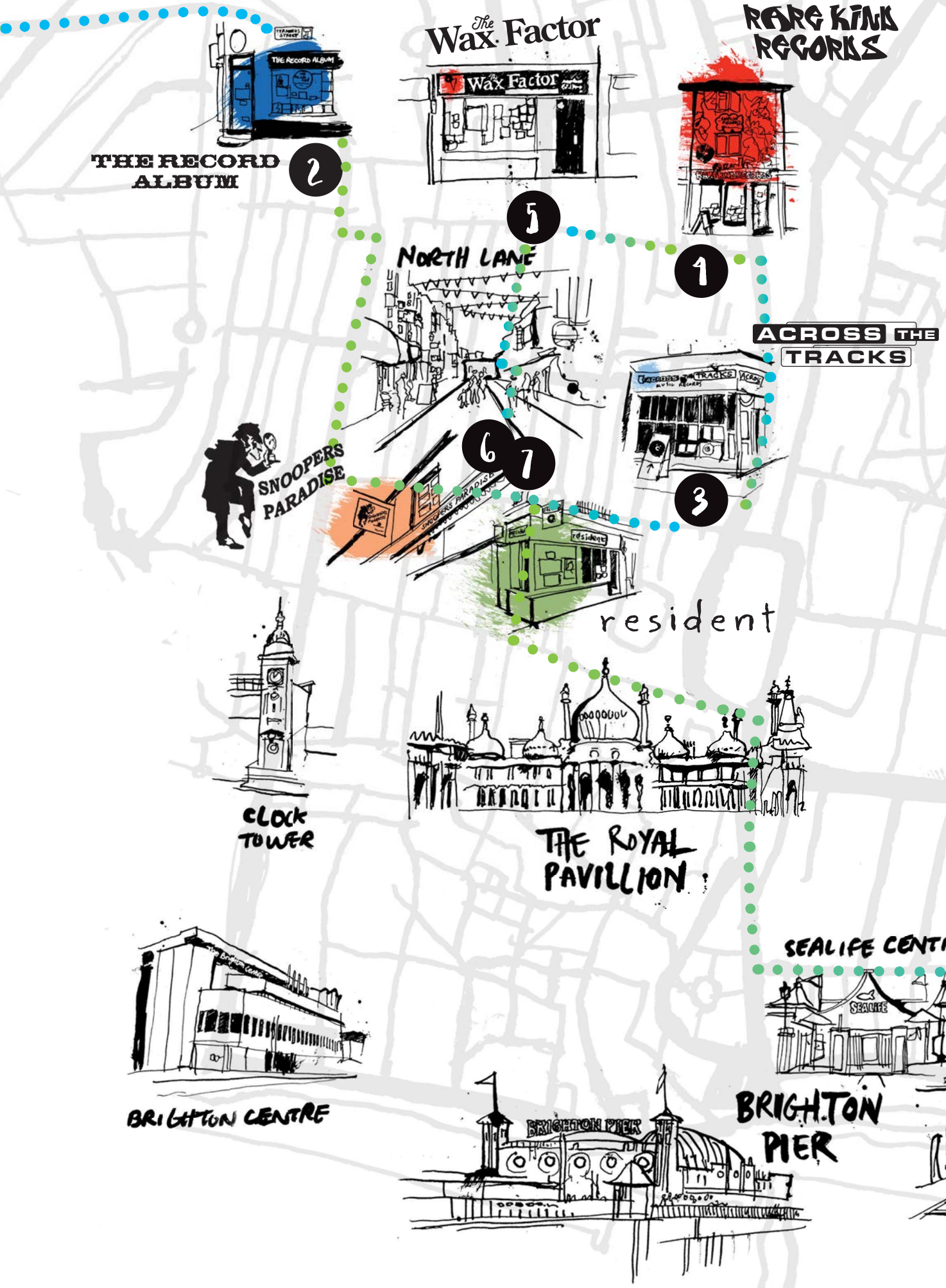
Brighton is, I believe, Britain's best town for record shopping and supports a staggering range of places to pick them up, from the unique specialists to the junk stalls where keenly priced gems can still be found if you're prepared to wade through the acres of stock. What also makes this town so special is that a good number of shops are situated in a tightly packed area, meaning you can get a lot of ground covered in a relatively short space of time.

My thing is the 1980s, which – although it covers some highly collectable acts like Paul Weller's Style Council, Madonna, Prince and Pet Shop Boys – also draws in less-treasured pieces by acts like Shakatak and Sonia. Over time, my ambition has swelled to a faintly ridiculous target: to own every record to chart in the UK during that decade. Not just the 7" either. I want the 12" and the picture disc, too. And this was, believe me, the decade that also liked a limited-edition posterbag and a remix or three. None of that stops me buying the parent LPs either… With many 80s records priced quite modestly, it's not always the most expensive genre to collect, but there's a lot still to source. The sheer volume I also now own throws up the inevitable duplicate bought in haste, error or just because the condition of the disc dictated a swap-out. So, armed with a handful of these superfluous items, my last trip round the town followed a familiar pattern: sell what I have and buy (almost certainly) a lot of new stuff while I'm at it.

Packing with me decent copies of the 12" picture-sleeve edition of Adam Ant's 1990 *Room At The Top*, Donna Summer's *Back In Love Again* 12" from 1978 and the Bee Gees' *Spirits Having Flown* sampler, plus a near-mint copy of the double-disc *Now That's What I Call Music II*, I reasoned that these might raise me a few quid, but weren't likely to fund anything particularly pricey. I buy new albums, too, and so somehow – most likely a slip of the finger on Cherry Red's checkout page – I had a spare signed copy of Jimmy Somerville's recent *Homage* set. I guessed that should sell better and so was added to the pile.

One way Brighton isn't unique among Britain's towns and cities is the number of ubiquitous charity shops. Prices have risen at them sharply over the past decade as the store managers began to understand some of their stock's true value, but among the Val Doonican LPs, you can still find something interesting. I've had some luck in Brighton in these shops and there are a lot of them, particularly in Kemptown, a distinct shopping district on the eastern edge of the city but within easy walking distance of the centre. So, let the trip begin…

Illustration Ben Talon



1 UPTIGHT RECORDS
178 Sackville Road, Hove, BN1 7AL
uptightrecords.co.uk
Opening hours 10am to 5.30pm Monday, Tuesday, Thursday and Friday; 10am to 2pm Wednesday and Saturday

2 THE RECORD ALBUM
8 Terminus Road, BN1 3PD
therecordalbum.com
Opening hours 11am to 4.30pm Monday to Saturday

3 ACROSS THE TRACKS
110 Gloucester Road, North Laines, BN1 4AF
acrossthetracksrecords.com
Opening hours 10am to 6pm Monday to Saturday, noon to 4pm Sunday

1 RAREKIND RECORDS
104 Trafalgar Street, BN1 4ER
rarekindrecords.co.uk
Opening hours 11am to 6pm Monday to Saturday, noon to 5pm Sunday

5 THE WAX FACTOR
24 Trafalgar Street, BN1 4EQ
thewaxfactor.com
Opening hours 10.15am to 5.30pm Monday to Friday, 9.45am to 5.30pm Saturday

6 SNOOPERS PARADISE
7 Kensington Gardens, BN1 4AL
snoopersattic.co.uk
Opening hours 11am to 5pm Monday to Sunday

7 RESIDENT MUSIC
27-28 Kensington Gardens, BN1 4AL
resident-music.com
Opening hours 9am to 6.30pm Monday to Saturday, 10am to 6pm Sunday

8 BRIGHTON FLEA MARKET
31a Upper St James's Street, BN2 1JN
Opening hours 10.30am to 5pm daily

1 UPTIGHT RECORDS

First stop was Hove's Uptight Records – the only place here you need to jump in a cab for. It's worth the trip (costing about £10 from the centre of Brighton) as the store specializes in rare and collectable soul, funk and jazz. Bob Smith has run the place for seven years and really knows his stuff, making trips to the USA about three times each year to pick up new stock, where he says Pennsylvania and Texas provide particularly rich pickings. There's a good range in the store and Bob will source discs for collectors who supply him with a wants list.

Sadly, this year, it's Prince that has been in particular demand (a theme repeated by other shops across the day – seems like nothing works your back catalogue better than a death). I couldn't see Adam Ant going down well here, so passed on giving Bob my pitch (Bob would kindly have taken Donna Summer off my hands, but experience has taught me I'll get more for it if it stayed in a set with the others). So I used the opportunity to try out his decks instead and sample the debut Pip-less Gladys Knight LP, saddled with the uninspiring title, *The First Solo Album*. Released on Buddah, this 1978 gem was in decent nick and set me back a tenner. Grabbing a bus back into Brighton, it was obvious that the day was going to follow a familiar pattern and I'd be spending far more than I was likely to make.

2 THE RECORD ALBUM

My next stop is, arguably, the city's highlight. The Record Album is a stone's throw from Brighton station and was, staggeringly, established back in 1948. Proprietor George Ginn has been here since 1962 and is still running it, with no discernible interest in retiring despite the fact he is nearing his 90th birthday! This unique treasure trove specialises in soundtracks and, although some of the (often mint) stock appears to have moved each time across the business's three locations since 1962, there are some choice finds here, too. Again, there seemed little point in trying to offload my stuff, so of course I started spending instead. George checks each piece of vinyl personally before selling it to you and seemed genuinely pleased to be parting company with a copy of the soundtrack to the TV series *Trainer*, featuring Cliff Richard's *More To Life*, and a Brady Bunch LP. Like a lot of record dealers, George doesn't accept credit cards and so, as usual, my jeans pockets are stuffed full of notes for the day. I also bought a couple of TV theme collections: a Florence Foster Jenkins set, Scott Baio's second album (yes, there were two and, no, I didn't know that either until today's find, having bought his first in New York) and the US-only release *To Wong Foo, Thanks For Everything! Julie Newmar* LP, reasoning that I didn't yet own a vinyl copy of Cyndi Lauper's hit remake of her *Girls Just Want To Have Fun* debut, which features on this soundtrack. You can see I'm good at justifying a purchase and have had a lot of practice… Both stores carry an impressive volume of stock that's neatly filed and easy to root through.

Top five

1 DO YOUR RESEARCH
Most dealers will have seen plenty of copies of Alison Moyet's *Alf*, so be realistic about the scarcity of your treasure. Take the dealer's first offer as a decent one: only bargain if you're sure of your facts. You'll most likely end up with about 50 to 100 per cent more if you're prepared to exchange rather than take cash.

2 KEEP THEM CLEAN
Only the rarest of records will stand up to any serious valuation if they are scratched, dirty or marked. This applies to sleeves, too, particularly if the record comes with a picture cover.

3 SELL IN BULK
Many dealers prefer to take a set of records at a time. They enjoy the search for something unexpected as much as you do!

4 TIME YOUR APPROACH
Saturdays are usually the busiest days of the week. For a more sympathetic hearing – and the dealer's undivided attention – go in on a weekday. If possible, call ahead and work out the best time to pop by.

5 SHOP AROUND
We all love a record store, but you may get a better price by considering taking a stand at a record fair, using an auction house or going it alone on one of the web services, such as eBay.

3 ACROSS THE TRACKS

Across The Tracks, in the heart of the North Laines, takes a rather more freeform approach and I was mildly horrified to find a cardboard crate full of 7" singles filling with water as it sat outside the shop entrance, poorly positioned for a late summer rainstorm. Stepping over this soggy welcome of likely worthless discs, the inside was, however, a real treasure trove with a good mix of genres battling for space. There are a lot of CDs on the shelves here, but the vinyl is interesting – with great ska and soul sections – and the place was packed. I picked up a bargain copy of the All Saints 12" *Pure Shores*; this time reasoning that the William Orbit production meant it was a bona fide adjunct to my all-important Madonna collection. With too many people crowding the counter discussing (of all things) Iron Maiden, I decided not to embarrass myself by trying to enter the conversation or haggle over a price for my Bee Gees disc in full earshot. It can be tough having tastes like mine… even in Brighton.

1 RAREKIND RECORDS

In the same street, Rarekind Records throws up the day's second-most-exciting find: an Australian import of Kylie's debut *I Should Be So Lucky* in a unique picture sleeve. I collect and now own a lot of SAW/PWL, but didn't even come across this during my honeymoon down under, nearly 14 years ago. This gem sets me back a mere £3 and was buried in a wide range of general stock, including a lot of R&B and hip-hop collectables.

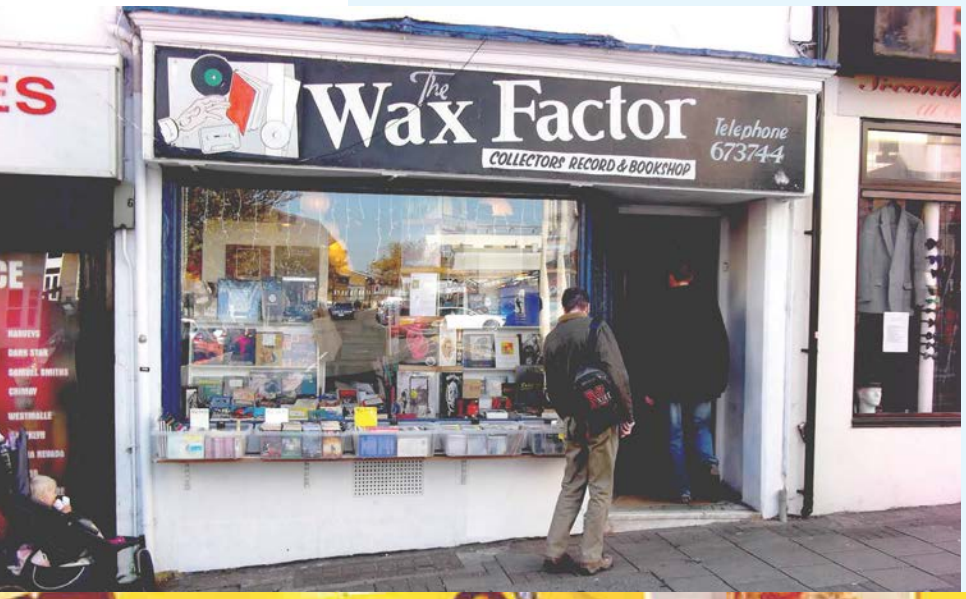
5 THE WAX FACTOR

The Wax Factor in Trafalgar Street carries the largest stock, I believe, of any of Brighton's stores. Those with long memories will recall the basement used to be where you'd buy singles, but now that collection is stored in a side extension, which also houses the Rock Ola Coffee Bar, complete with a free-to-play 60s-stocked jukebox. Alan Berwick, who runs the singles range, tells me that the basement is now home to the shop's massive amount of overstock, containing, tantilisingly, thousands more Cliff Richard discs. He's not looking for any more (or further copies of middle-of-the road mega-acts like Phil Collins or Paul Young), but Alan says there has been a renaissance recently for synth artists, which makes me feel a little more hopeful my collection might perform some sort of pensionable function. Apparently, obscure 70s glam continues to fly out the door and Alan tells me he's noticed more people collecting the entire release schedules of some key labels such as Magnet and Chrysalis. Again, this evidence of the sort of A-Z collecting I suffer from makes me feel I am not truly alone.

Alan likes to buy whole collections at a time and says the 'walk-ups' that try to flog a handful of records will likely never secure the best return. He'll take my singles, but again, I end up buying far more than I make, raising just a few quid from my haul. The Wax Factor carries a huge range of easy-to-find stock and I complete my Pepsi & Shirlie collection with a couple of hard-to-find picture discs. This is the sort of store I can spend some time going through my wants lists with, so I also grab a copy of Michael Jackson's *Ben* and, finally, a nice 7" copy of the Erasure chart-topper *Abba-esque*, which Alan helps me find. You don't get this sort of service everywhere, especially for the sort of records I buy. I catalogue all my singles and albums on a spreadsheet I keep on my smartphone and tablet, meaning I can check what I have with a swipe of my finger. What I'm looking for either sits in my head or gets scribbled in a succession of Little Black Books, but there are genuinely not enough Black Books to fill everything I might want, so I've found that keeping a list of what I already have works better for me – to keep those dreaded duplicates to a minimum.

"I'm optimistic as people come to us for the originals, not the reissues," Alan tells me. "Online has been difficult for stores like ours, but we are holding our own and people still like to shop." He's right – the place is packed. Next door, I see what my two LPs will fetch. Like most dealers, The Wax Factor offers more for exchange than cash and I swap out the offered £15 of exchange value for a copy of Prince's *1999*. At nearly £20, it's at least £10 cheaper than a new copy at most retailers.

Just as I'm about to leave, I spot something truly heart stopping. Just behind the counter, I notice a copy of Madonna's *Blond Ambition* LaserDisc, not yet on sale. The groundbreaking concert never secured a full VHS release and was largely overshadowed by the cinematic and subsequent video issue of the singer's *Truth Or Dare* (AKA *In Bed With Madonna*) documentary. £20 secures this interesting curiosity. I'll never be able to play it, but it will file nicely alongside my vinyl copies of *The Immaculate Collection* and I'm absolutely thrilled. I could go home now. But I don't…



6 SNOOPERS PARADISE

The other place to pick up a bargain in Brighton is Snoopers Paradise. Again, situated right in the heart of the North Laines almost opposite Resident Music, there are a handful of stalls here largely or solely dedicated to vinyl. Some of the records are keenly priced, but there are some surprises still to be sought out. I got a handful of 7" singles, including The Creatures' *Right Now* and long-forgotten releases from Ringo Starr and Steve Harley. Those would at least have been noticed at the time, but it's doubtful anyone was even aware that former *EastEnder* Oscar James was trying to reinvent himself as a pop star in 1986. Still, this copy of *Love Riding High* is signed and will be an interesting listen when I get back home – at £1, it won't break the bank. Snoopers Paradise sells a lot more than just records, so it's not surprising that among the piles of old mags, there are items that can be swept into my collecting mania. A US copy of Madonna's infamous *Playboy* appearance in 1985 is mine for £18 and looks like it hasn't even been read. One of the coverlines reads 'Our Last Stapled Issue – It's A Keeper' so perhaps someone took the publishers at their word. I will certainly be keeping it safe…

As I'm about to leave, I spot something truly heart stopping. Behind the counter, I notice a copy of Madonna's 'Blond Ambition' LaserDisc

8 BRIGHTON FLEA MARKET

Kemptown also houses Brighton Flea Market. It's a little bit of a walk from the main shopping area of the city, but has a couple of stalls that stock vinyl. Sellers can leave their details at the main desk and the dealers will call you back. I've done this before and always been paid a fair price. Today, a 12" copy of the 1986 Audrey Hall hit *Smile* is secured for a bargain 50p, a perfect way to conclude the trip. There's still the Record Fair tomorrow (there are around a dozen across the year) and I'll need to conserve some funds for that. A great day – I got as friendly a welcome as you can imagine. The cliché of the grumpy record-shop assistant unable to mask his disdain at your Thompson Twins purchase was conspicuous by his absence. Now it might be all that sea air, but this city's free spirit infuses what can be a rather solitary, intense obsession and shapes it into something warmer and more diverse. Take it from me: this small city's up there with the world's greatest record-shopping destinations.

7 RESIDENT MUSIC

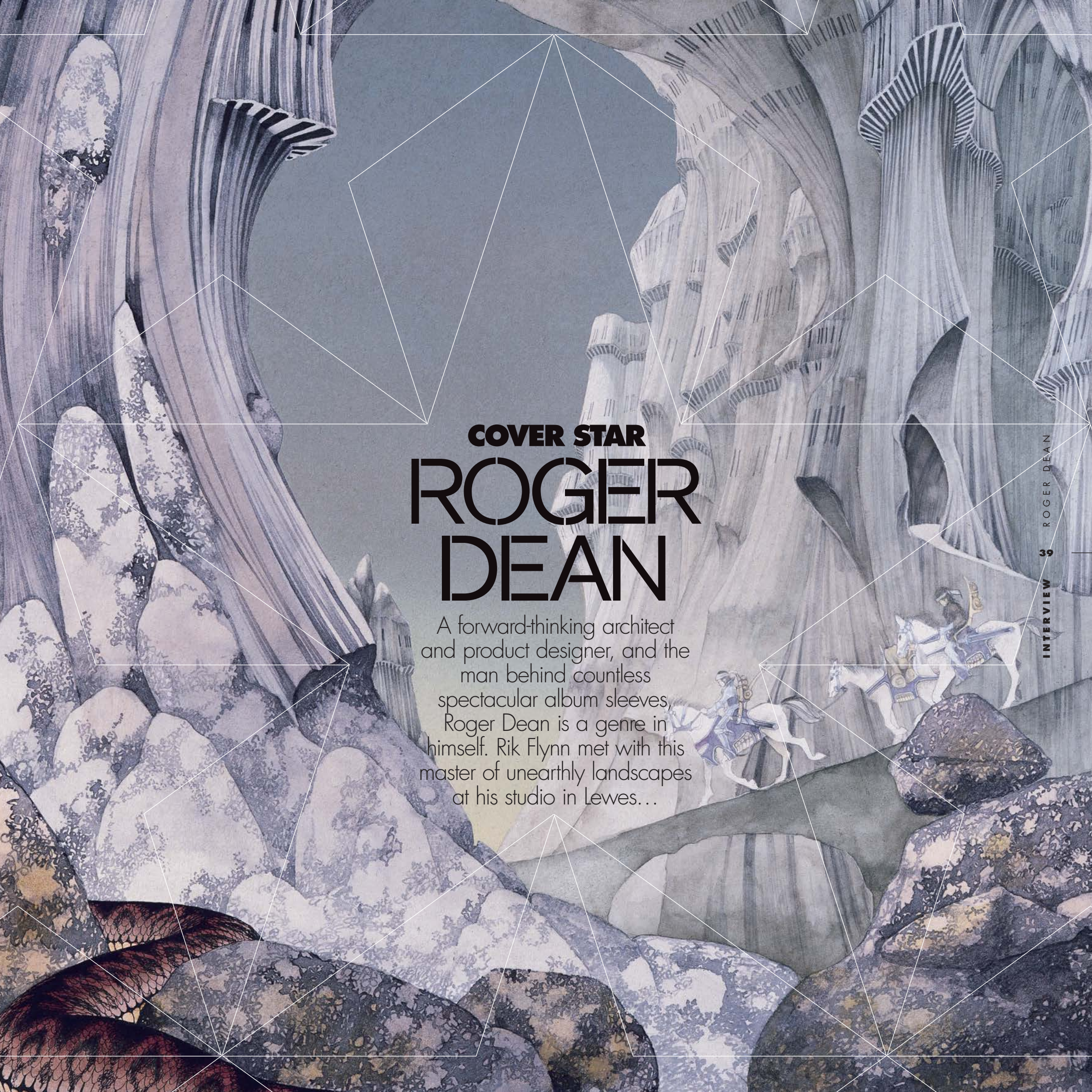
Resident Music in Kensington Gardens carries perhaps the city's best range of new releases. It's my favourite venue for Record Store Day and I spent some hours queuing here earlier in the year for a copy of the Soft Cell 12" *Sex Dwarf* in luminous pink vinyl. The members of staff are super friendly and I'm tempted by Sophie Ellis-Bextor's *Familia*, but, given that my budget was busted, I left without buying anything (a rare occurrence, believe me). I needed to conserve what cash and energy I had left…

The Trip

Getting there

Parking's a nightmare in Brighton, so you're better off coming by public transport and there are regular train services from London. The station is situated right in the heart of the North Laines and you can be inside a record store within minutes.

Accommodation is plentiful, but it's not the cheapest of destinations. Be warned, however, that if you intend to stay in Brighton overnight, it can be difficult to book just a single night at any time of year, so there you have it – we've given you the perfect excuse to make a weekend of it. Happy hunting! ●



COVER STAR

ROGER DEAN

A forward-thinking architect and product designer, and the man behind countless spectacular album sleeves, Roger Dean is a genre in himself. Rik Flynn met with this master of unearthly landscapes at his studio in Lewes…

"I WAS VERY INTERESTED IN DESIGNING THE FUTURE. I WAS VERY UNINTERESTED IN DESIGNING BOXES FOR PEOPLE TO LIVE IN"

ROGER DEAN

If Pink Floyd and Yes are the poster boys of prog rock, then Roger Dean is the artist in residence. Those who haven't heard the name need only to be shown any one of his expansive artworks to realise that they are, in fact, very much aware of him. His stunning catalogue of paintings and logos has been spread out across numerous record sleeves, posters, art cards and computer games. He's designed revolutionary furniture rooted both in ergonomic and aesthetic principles that he himself developed. On top of that, he's played an integral part in fantastical projects ranging from visionary set design through to initiating the living spaces of the future. Many noted (including Dean, who took the film's makers to task) that the 2009 Hollywood blockbuster *Avatar* looked like it borrowed significantly from his body of work. His art has even inspired a NASA drone…

First and foremost, though, Dean is best known as a purveyor of sublime landscape paintings, many borne out of the college sketch books stacked on the shelves in his studio. His creative hub is far from the haphazard smattering of canvases, jars, paints and brushes; instead, we find an ordered space lined with the odd piece of Dean-designed furniture, rows of vinyl LPs, a few of his paintings on the wall, the infamous Yes 'bubble' logo drawn out on a canvas that rests in the corner and – on the opposite side of the room – large prints of the stamp set he has just designed that sit on a table.

POISONOUS AND EXOTIC

Up the stairs to a stunning view that extends unobstructed across the East Sussex Downs, while behind us, a towering library of source material faces the window. There's a large doll's house, some giant barnacles, family pictures and plenty of curios and odd-looking artefacts that indulge the eyes. Two beautiful large-scale landscapes are underway simultaneously. They need to be finished in the next week or so. "Usually, there'd be a lot more paintings here and some of my design works and several architectural models, but they are at the exhibition," smiles Roger, who is currently exhibiting on the Isle Of Man. There's clearly a fair bit more to Dean's fantasy vistas than meets the eye.

In a few hours spent chatting in Dean's vaulted barn, we cover plenty more ground than we'd bargained for. Conversation veers from his fascination with designing the future to how he sketched that infamous Yes logo. He speaks assuredly, swims in experience and is careful to avoid cliché – he's a little hoarse, no doubt due to an evening spent at the Prog Rock Awards the night before. For a man who conjures up such playful landscapes, we wonder if his childhood played a part? "I was in Hong Kong from 12 to 15, but the influences that were personal was not the landscape – that was just crumbly, sandstone with very few forests, just big shrubs," he explains. "But before I went there I was a huge natural-history enthusiast and so, coming from a country where I'd seen every major animal in the wild to Hong Kong, where you start from scratch and half of them are poisonous and all of them are exotic. You could hike for days without coming across any signs of civilisation."

1950s Hong Kong was a very different place to the sprawling metropolis that it soon grew into and strangely, it was interpretations of landscapes and manufactured landscapes rather than the natural scenery itself that caught Dean's attention.

"What did influence me was Chinese landscape art. One of the aspects of Feng Shui that fascinated me no end was that the Chinese took landscape gardening to such ridiculous lengths. They'd have mountains in the background, then hills and rivers, but somehow the hills didn't match the mountains, so they reshaped them and diverted the river. All of it thinking in terms of an ideal poetic landscape. There's something contrived about that, but nevertheless, if you're going to screw up the landscape, why not do something amazing?"

DELUSIONS OF RATIONALITY

It's immediately obvious that Dean is a deep and considered thinker; an artist who questions everything around him and one whose answers are often contrary to the accepted line. Dean's creativity most certainly stems from his ability to think way outside of the lines but – most importantly – he maintains a tangible focus on the real world at the core of most of what he does.

His ideals took shape at the Royal College Of Art, where he wrote his thesis on 'the psychology of the built environment' – and where the future became his obsession. "I was very interested in designing the future. I was very uninterested in designing boxes for people to live in. So the challenge was interesting to me. They couldn't explain why everything had to be a box. They always came back with clichés like 'form follows function' and 'strip it down to the bare essentials'. Nothing about how humans interacted

THE NEXT MILLENNIUM

At the end of the 70s, Dean had the idea to create a TV show about the future called *Living In The Third Millennium*, but due to budget constraints, the project was put on hold. Now the tech has evolved to depict the future without the need for colossal sums, it's back on track…"I met up Mark Stevenson, who wrote a book called *An Optimist's Tour Of The Future*. He's looking at all technologies that would make life better… Going from the really high end, such as super computers, to farming methods that produce a higher yield by rotating where the cattle feed. It was interesting how many of these technologies exist now, that could create an amazing future. The point about them is they're all invisible… To us, the three things about an amazing future that wouldn't be invisible would be transport, architecture and how we deal with our environment. How we make it a paradise on Earth – we're working on that now…"

with the space. I say design, particularly architecture and graphic design, is taught as a theology, it's a belief system with delusions of rationality."

Talk of rationality may seem rich coming from a 'fantasy' (he doesn't like the term) artist such as Dean, but it isn't quite so far-fetched. The distinctive architecture in his paintings is almost exclusively designed to be built and despite the imaginary, often impossible, scenes he depicts in his work, his huge library implies that earthly source material is of great importance. "These two paintings with trees here," he says, pointing to two paintings on the wall, "I could take you to both trees. I don't go anywhere without a sketch book." So perhaps it wasn't such a big jump to move between industrial design, architecture and furniture to album sleeves? "It never seemed a big jump to me," he agrees. "I don't see a significant difference in terms of the aesthetic challenge of designing a logo to designing a hotel. But there's obviously a great deal more you need to know in one case than the other."

COVER STORY

Having been enlisted to design a contemporary seating area at Ronnie Scott's Jazz Club while at college, Dean was commissioned for his first sleeve – rock trio The Gun, who were affiliated with the club.

"I was showing them what the seating design might look like in my sketch book and they asked if they could use it for an album cover. The consequence of that was that I ended up doing half-a-dozen jazz albums, when I wanted to do more rock'n'roll. So I went back to David Howells – who was A&R when I did the Gun cover – and he gave me the Osibisa cover job. That was a big breakthrough for me, because I took that to Big 'O' posters and they made a poster of it that sold enormous numbers. I say we sold 60 million units of my work, but it's probably more like 100 million."

It turned out to be a breakthrough in more ways than one. Dean's first Osibisa sleeve, which depicted elephant/insect hybrids in a vivid outback scene, was a major step towards his characteristic style.

"Osibisa was interesting because I had to invent credible African fairytale imagery," he remembers. "That was my own brief. It was weird, because there wasn't really any African lettering, so I kind of invented it for the logo. The irony is that it appeared in all kinds of soul-food restaurants for years afterwards and it was just invented."

Beginning with that catalytic LP and stretching into all of his later work, Dean dispensed with regular fonts and chose to design his own.

"It was a challenge to invent a culture and then create the cultural artefacts – including the fonts – that came from that place. I felt that if the band were making an effort to reinvent music, that there was an obligation to make the effort to have this product look like it came from the place where the music allegedly came from. You're communicating beyond the word, an idea that's come from somewhere else and what that somewhere else might be."

So do you see your logos as front doors to these newly invented cultures? "Yes they are, although I have to say they don't always go down well," laughs Dean. "When the label first saw the Asia logo, they were very dismissive. They didn't like the painting, either. Much later John Wetton (from Asia) said to me that when they delivered the album, the CEO of Geffen put his arm around him and said, 'John, you have a logo nobody can read, you have an album cover that's too dark and we just don't hear a hit single… As you know, it went and sold 14 million."

Dean's feel for "putting things together that shouldn't be together" soon expanded into a

HIDDEN MESSAGES

Is Uriah Heep's 1972 LP *Demons And Wizards* hiding erotic imagery in the depths of the painting? Is Dean prone to camouflaging secret images in his works? "Not in a self-conscious way," he chuckles. "It's just like cracking a joke when you talk. You don't plan it, you don't rehearse it. It does happen a lot, though. There are some things people have never mentioned, but there also things people see I never put there. I once had a fabulous conversation with someone telling me about all of the symbolism in my work and I said, 'You know that's just not there!' And he replied, 'How would you know? You're the artist.' While I was outraged, I knew what he meant!"

biomechanical theme for hard rockers Budgie's second album, *Squawk*. "I wasn't really into science fiction, but I liked the idea of biomechanical. As a student, I climbed all over the mountains in Scotland and Wales and I picked up the seagull skull on one of those walks. I was looking at this plastic Blackbird 'plane model and thought, 'This skull on the front would work much better than what should be there'. So I sawed if off and fitted the skull on and it really worked." The image was a powerful one. Not only was it the porthole to an entirely new genre of science-fiction art, but it resonated even further afield… "Years later, I was at the World Science Fiction Convention and was invited to dinner by some NASA engineers," recalls Dean. "There were some guys from Lockheed's Skunk Works there and they told me that the senior engineer had painted that plane from the Budgie cover 600ft long down the side of this giant hangar. He said that because he liked my work, he'd profiled the front end of the Patriot drone with that same silhouette."

However, perhaps Dean's most recognisable sleeve art was created for Yes soon after. Does he remember when they first approached him? "They didn't. After Osibisa, I still had this hankering to do rock. I went around the record companies with a portfolio and I saw Phil Carson at Atlantic who was very supportive of my work. He said, 'I only have two bands, Yes and Led Zeppelin. When one of them needs a cover, I'll call you.' So he called me when Yes wanted a cover."

It was a perfect fit. Dean's first project was the band's breakthrough LP *Fragile* and the 'fragile world' of bonsai trees and wooden spaceships he conjured up married perfectly with their newfangled sound, with new recruit Rick Wakeman's futuristic Moog at the fore. Was he inspired by their sound?

"The music rarely existed when I had to do the cover. I'd heard their previous albums, particularly *The Yes Album*, but I hadn't heard *Fragile*… they'd barely started it. So it wasn't my direct source of inspiration – it was interesting cultural colouring. When I pitched them an idea for *Fragile*, I actually pitched a story, not an image. I had this story about a child who dreamt they were living on a planet that was breaking up, so they had to build a space ark to find another planet to live on. And they towed all the little bits of the planet with them. It was a creation myth that was behind the story."

That story continued into their next (live) album *Yessongs*, a perfect reflection of Jon Anderson's metaphysical lyrical subject matter. "Exactly, yes. We visited that story on maybe a dozen Yes albums," he adds. "I repainted *Fragile* to match the colours of the 'Escape' painting in *Yessongs*." Was this thematic journey planned out in advance? "No, it wasn't," he explains. "In a way, I enticed them back to me by doing the logo. After *Fragile*, I needed to do something that had a permanent identity. And it's sort of apocryphal, but it's true… I was living in London and I literally came down on the Brighton Belle, had a kipper, and sketched out the Yes logo on that journey. Those original sketches and the first colour versions are in the V&A in their permanent collection of prints, drawings and paintings."

With the perennial 'bubble' logo complete, the band took Dean into the fold from *Fragile* follow up *Close To The Edge* right through to 1981's *Classic Yes* – and he would return for 1991's *Union* right up to the present day. 'When we discussed doing the sleeve they came up with the title *Close To The Edge* and I came up with a painting which went down very well (a vast overflowing lake on a mountaintop)," he remembers. "But they said they wanted just the logo on the cover. The painting went inside with no text on it, which was very nice."

DEAN VS AVATAR

In 2013, Dean filed a $50 million lawsuit against Hollywood director James Cameron, accusing him of "wilful and deliberate copying, dissemination and exploitation" of his art works on *Avatar*, a film that still remains the highest grossing film of all time. "Part of my reaction when I saw the film was, 'Bloody hell. This is outrageous!'" Dean told us. "The other reaction was, 'Jesus Christ, my work looks fantastic on the big screen.'" Sadly for Dean, the judge felt there was no similarity. "We had about three million people saying it was very similar, a lot of them were famous people. The BBC, Korean television… they'd all made the comparison."

> "THE MUSIC RARELY EXISTED WHEN I HAD TO DO THE COVER. I'D HEARD THEIR PREVIOUS ALBUMS, PARTICULARLY *THE YES ALBUM*, BUT I HADN'T HEARD *FRAGILE* AND NOR HAD THEY, THEY'D BARELY STARTED IT "
>
> **ROGER DEAN**

Perhaps one of Dean's finest creations came shorty after, in 1973, for Yes' infamous concept (double) album, the psychedelic behemoth, *Tales Of Topographic Oceans*. The source of the idea may differ depending on who you listen to, but Dean's version involves a book, an empty 'plane over Siberia and some slightly suspect cake…

"I'd done a book cover for an author called John Michell. He wrote a book called *View Over Atlantis* about leylines and patterns in the landscape and I was very interested, but not 100-per-cent convinced. I finished that cover just before Yes went to Japan and although Yes didn't really do drugs in any major way, the ruling from the management and the label was, 'no drugs in Japan'. So the families made this big going-away cake and everyone was given a chunk on the 'plane. It was one of the first polar flights and it was almost empty – a giant aircraft with hardly anyone on it who wasn't part of the Yes entourage. That cake had me so stunned that I couldn't speak all the way to Anchorage," laughs Dean. "We were flying over Siberia for hour after hour and Jon and I were talking about patterns in the landscape – so, to me, that's where it came from. And the title really reflects that. Anyway, that's my version of it and Jon has his, too, which is equally true because it's his project in a very major way."

The pomposity of *Tales…* had scared off the band's keyboard prodigy Rick Wakeman, but replacement Patrick Moraz added a freed-up jazz influence for the equally bombastic follow up, *Relayer*. Dean, on the other hand settled on the concept of 'the ultimate fortified city' with very little colour indeed… "Pretty much all my designs could be built and ideally would be built, but *Relayer*'s one piece of architecture which was not intended to be built," he says. "The theme for that went back to when I first read *The Lord Of The Rings*. I was looking for something that would fit into that world, but not into the story. I painted it not so much with watercolour but with the dirty water that was in the jar."

DESERT VISIONS

Dean's first Asia LP followed almost a decade later and was a major departure from his previous work. Was it a purposeful move on behalf of the band – particularly Steve Howe and Geoff Downes – to distance themselves from Yes?

"The actual agreement we had was that I wouldn't do it so as to make a very obvious departure. And then I met up with them in the studio and they had all the design proposals on the table and they didn't like any of it. I said I could do something that is utterly unlike Yes, by painting something like a dragon – I wasn't suggesting a dragon, I was just saying it's not a challenge to do something different. I said the same about the logo: a sharp-edged logo would be different to a Yes logo. And it worked. Of course, 30 or 40 years on, it looks like my work, but at the time, it was different from Yes."

And *Alpha* was a very different concept from the first Asia LP – were you left to your own devices? "Mostly, I was given an entirely free reign," he adds. "Although I talked to the band and they all had totally different ideas, which I mischievously incorporated into the painting."

Your relationship with both bands has stood the test of time. How do you feel you've evolved as an artist over the years?

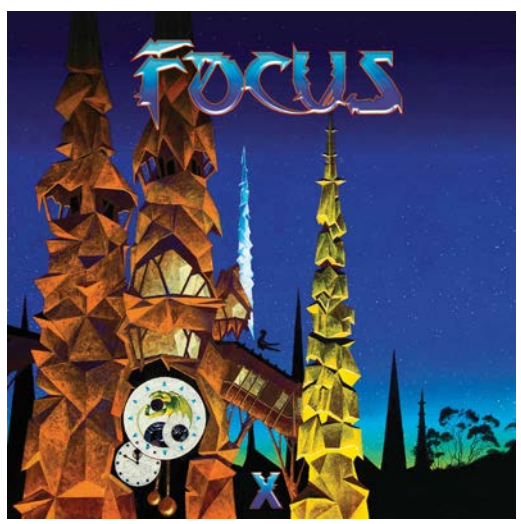
"My painting and drawing has become much better and actually, I think my imagination works much better. There's a difference, though. Back in 1972, '73, '74, there was a sort of visual desert that my work had a huge impact in, because there was nothing like it. I'm lucky in that in the early days, I had very little competition when I had very, very modest talent. I think my work stands out as there's a lot more creativity in it than craftsmanship. There's a lot of craftsmanship, too, but if I had to stand alone against the best artists alive today, I wouldn't be at the top of the pile.

"I guess if I have a motivation, it's pulling people into the idea of addressing landscape as a wonderland to live in, because we're building over so much of our planet and it's the only one we have, so we have to do it in a way that's sensitive. We could have a future that our children could thrive in, even with an increasing population."

As Dean shares his views on the world we occupy – a world that we have to interact with and enjoy existing in – we're led into thinking that perhaps, Dean's fantastical visions aren't quite so unachievable after all. We are reminded of Antoni Gaudí's unique architecture dotted across Cataluña – two kindred spirits from two entirely different times.

Dean cuts an impressive figure out there on his own. Here's hoping that his visions – and ideals – for the future are one day brought to fruition, but whether real or imagined, they've brought joy to a vast number of people and will surely continue to do so.

Focus' *Focus X* album, released in 2012 with its distinctive Roger Dean cover, has just been released on vinyl



THE 'SEA URCHIN CHAIR'

First produced in the mid-60s – and one of Dean's first successes to be acknowledged – the Sea Urchin Chair was designed while he was at the Royal College Of Arts and goes way beyond simple seating. Russian furniture guru Salaman Hille picked up on Dean's talent early. Hille's granddaughter, Cherril Sheer, told midcenturymagazine.com: "I set up a scholarship in which we took on students to make their products in our factory, where our people would help develop them. In the early 1960s, I went round all the degree shows and ended up choosing four students from the RCA, one of which was Roger Dean, who designed the Sea Urchin chair. This remains one of my favourite pieces of furniture. It was just a round ball – the segments were glued together and then upholstered, so that when you sat on it, it compressed to your shape. Then it slowly went back to its position."

Not only is Dean's creation a thing of beauty, it's ergonomic in the extreme and a precursor to the beanbag. The chair was exhibited at the Design Centre in London and is now part of the permanent collection at the Victoria And Albert Museum.

THE 10 ESSENTIAL ROGER DEAN COVERS

OSIBISA OSIBISA 1971

Formed in the late 60s by a set of top-flight musicians from across Ghana, Nigeria and the Caribbean, this London-based outfit melded African music, jazz, rock, R&B, latin and pop to great effect. Not least on their very first eponymous outing, illustrated by Dean via elephant-insect hybrids set in a vivid tundra. Apparently, the band name translates as 'criss-cross rhythms that explode with happiness', in rash contrast to Dean's slightly menacing sleeve. The elephant theme would make a resurgence for their 2015 *Ultimate Collection*, this time with warlike poses and tank turrets and guns as heads.

Current Market Value **First issue magenta/orange 'dogbone' label from £40 to £60**

OCTOPUS GENTLE GIANT

VERTIGO, 1972

With Gentle Giant's *Octopus*, Dean went straight for the jugular. Here, he chose not to explore the fantasias of his mind and instead offered a direct interpretation – a gargantuan carmine cephalopod, depicted thrashing around on the rocks in a rough sea. The US and Canadian release featured a different – more mainstream – image by Charles White of an octopus in a jar. The original artwork is currently at auction, with a guide price of £10–15,000.

Current Market Value **Depending on condition from £100 to £120**
(Fetches more with 'swirl' black-and-white vinyl)

TALES FROM TOPOGRAPHIC OCEANS YES

ATLANTIC, 1973

Yes' 1973 prog-rock behemoth visited the far-flung extremes of the genre and Dean's stunning sleeve artwork was just as exuberant, with a painting that stretched out over the front and back covers and featured disparate elements including the Mayan temple at Chichén Itza, the Nazca Lines and various famous English rock formations (Brimham Rocks, the last rocks at Land's End, Treen's Logan rock and stones from Avebury and Stonehenge). The artwork is featured in Dean's 1975 book, *Views*.

Current Market Value **Depending on condition from £30 to £50**

ASIA ASIA
GEFFEN, 1982

At the dawn of the 80s, giants of the prog world – from Yes, King Crimson and The Buggles – gathered together to form 'supergroup' Asia. Their debut, recorded in 1981 and released a year later in March, went on to sell over seven million and netted three Top 10 hits. With both the logo and sleeve designed specifically to distance themselves from the imagery used for Yes, Asia features one of Dean's boldest images – an aquamarine dragon writhing in the ocean, a silver orb rising from the waves beside it.

Current Market Value **In mint condition around £20**

ALPHA ASIA

GEFFEN, 1983

It was always going to be a tough ask – and Asia's platinum-certified second attempt fared well – but *Alpha* fell significantly short of their seismic debut despite a more mainstream sound. The cover, however, is a show of Dean's effortless ability to inspire intrigue. An eagle swoops above vivid green leaves; giant unearthly palms sway at the river's edge; mushroom-domed buildings sit on its banks, while all the while, a towering pyramid swallows the summer sky.

Current Market Value **Depending on condition from £10 to £20**
Japanese picture disc fetches up to £50

SQUAWK BUDGIE
MCA, 1972

Welsh heavy-metal band Budgie's sophomore album was a big seller, certified gold just a year after its release. It also marks an iconic image in Dean's catalogue, notable for the fact that it isn't one of his characteristic landscapes. The first of his many biomechanical treatments, Dean combined his plastic model of the 'Blackbird' stealth bomber with a seagull skull that he found while hiking. The result was this simple, yet striking front cover.

Current Market Value **Depending on condition from £30 to £50**

FRAGILE YES
ATLANTIC, 1972

Yes' fourth album, *Fragile*, is the first to feature Rick Wakeman behind the keyboards and is the first to show off Roger Dean's work. Roger's idea was to incorporate a story about a grand exodus from an unstable planet – this allegorical theme would show up in the art of several other Yes LPs. *Fragile* made the top 10 with the help of pop oddity *Roundabout*, one of the band's signature songs, and was eventually certified double platinum.

Current Market Value **Depending on condition around £10**

DRAMA YES
ATLANTIC, 1980

Yes' 10th studio album and the only one to feature soon-to-become über-producer Trevor Horn (in place of Jon Anderson), joined by his Buggles wingman Geoff Downes (who replaced Rick Wakeman). As a result, *Drama* was a different animal altogether and benefitted from the change: gold status, No. 2 in the UK and No. 18 in the US. A dynamic translation was required to stand shoulder-to-shoulder with the music and Dean delivered, with this inspired, otherworldly landscape.

Current Market Value **In mint condition around £20**

ANDERSON BRUFORD WAKEMAN HOWE
ANDERSON BRUFORD WAKEMAN HOWE
ARISTA, 1989

Jon Anderson reunited with other ex-members of Yes – namely Steve Howe, Rick Wakeman and Bill Bruford – to form what was ostensibly Yes Mk. II (minus Chris Squire, who had legal use of the name). The eponymous debut made waves across the world immediately with over 750,000 sold. The foursome enlisted Roger's services, perhaps to shrewdly illustrate the fact that this was in fact an unofficial Yes album. *Blue Desert* on the front and *Red Desert* on the back – are two sublime works, the skyline dominated by a pine cone-esque skyscraper.

Current Market Value **Depending on condition around £30**

MOST WANTED

Amongst Roger Dean-related rarities – including a small early run of *Yessongs* that opened like a book thanks to Roger's patented folding technique – one is exremely rare. "I did Dr. Strangely Strange (*Heavy Petting*) and The John Dummer Band (*Blue*), which were paper sculptures," says Roger. "Those in good condition are extremely rare, because they were so fragile. You can buy the John Dummer LP for £100 with just the record in good condition, but the cover's usually been destroyed. I've seen them go for £600 in mint condition, I've seen them go for £1,000." ●

VINYL CARE

Looking After Your Records

Look after your valuable collection with Andy Price's guide to keeping your actively played records, and your player, in tip-top condition

So you've amassed hundreds (if not thousands) of records, which you intend to play regularly. You might be a dyed-in-the-wool collector who's been buying vinyl since it was the singular format for music consumption, or maybe you're a newcomer to record-buying, attracted to their physicality or by audiophiles finally convincing you about frequencies and fidelity. Anyway, this article is broadly aimed at both of these ends of the collector spectrum. It's likely that if you fall into the seasoned collector camp, you'll be versed in at least some form of vinyl care – but the relative newcomers will be unfamiliar with 'looking after' your music collection in this way.

In these days of mobile storage and high-quality streaming, the act of cleaning and dusting your albums might seem archaic. Yet in many ways, it's just one of the many factors which adds to the charm of the format, being something of a ritual appreciation of the records you want to preserve, as well as being an essential part of keeping your albums in good condition for a longer time.

EYE ON THE NEEDLE

The threats to your records are numerous and each can affect your discs in different ways: from impairing the clarity of the audio to skipping and even, in a worst-case scenario, rendering them unplayable. But before we focus on the threats to your records themselves, we should highlight the importance of looking after your player, and more specifically, your stylus.

The stylus is the part of the player that runs through the groove, generating the electrical signal that results in your audio – therefore, it's fundamental that you don't allow your stylus to become caked in dust, grime or, well, anything really. It's often best practice to give your stylus a clean with a dedicated solution and fine brush regularly, if not after each play.

There are many different types of stylus cleaner around which you can pick up affordably for under £5; they're worth their weight in gold. Be sure to always run your brush over the stylus in the same direction that the record spins.

Be liberal with your application of the liquid but remember to clean and brush your stylus regularly. Also, check (as much as you can) that there isn't anything nasty affixed to it. Eventually, no matter how frequently you clean it, your stylus will naturally start to wear and need replacing. We'd recommend you purchase a brand-new cartridge after around two -to-three years of regular playing.

Replacing the cartridge also combats the possibility of the suspension stiffening, which tends to happen with poorer quality cartridges after around four years. Bear in mind that even if your needle is spotlessly clean, a cartridge with degraded suspension can damage your collection. So, to reiterate – get your cartridge changed after a couple of years.

Keeping your records clean is a vital part of ensuring their longevity. It's often an idea to clean the records while they're sitting on your turntable, turning the record in the cleaning direction

Here, we liberally apply some record-cleaning spray before drying with a microfibre cloth. Ensure that the record is dry before playing, as otherwise, it can embed deep-seated dust and dirt even more

It's also wise to keep your player itself as dust-free as possible. When you're giving your records a clean, make sure the area in which they're going to sit is as free of dust as possible

Here, we're cleaning our stylus with a very small, fine brush – this should be done regularly, as the act of playing a record, particularly an older one, causes dust to be collected by the needle

Here's our Stylus Clear stylus-cleaning fluid, ordered from www.vinylclear.com. Perhaps the most readily available is made by Hama, which makes a range of useful cleaning products

Our Acc-Sees Velvet Antistatic Brush that we use to clean the fine grooves of our records. This not only attracts deep-seated dust to it, but also prevents dust sticking to the stylus

Illustration Ben Talon

NEEDLE MAINTENANCE

ARM-AGGEDON

Making sure your tonearm balances is another way of making sure you're not unintentionally damaging your records and ensuring you're getting the best audio quality out of them. Many newer, more cheaply built record players will have both the arm and cartridge preassembled, so there's nothing much you can do about it; but midrange to high-budget record players will allow you to modify the alignment and weight of the arm.

Your tonearm may have adjustable controls near the cartridge, which allow you to tweak the height at which it meets the record. We recommend that for listening purposes, you set it as level as possible. The counterweight at the opposite end of the tonearm is arguably the more important tonearm control: if you set the weight too high or low, then the resulting sound can be either too thin or muffled respectively.

As a rule of thumb, you'll find newer players will come with this setting predetermined and unmodifiable, whereas higher end players should state the optimal tonearm settings in their manuals. However, it's important to bear this in mind and to periodically check that all is aligned correctly.

THERE ARE MANY STYLUS CLEANERS AROUND WHICH YOU CAN PICK UP AFFORDABLY; THEY'RE WORTH THEIR WEIGHT IN GOLD. BE SURE TO ALWAYS RUN YOUR BRUSH OVER THE STYLUS IN THE SAME DIRECTION THAT THE RECORD SPINS

RECORD BREAKER

Of course, it's not just your player that needs TLC – and in fact, it's your prized records themselves which require the most day-to-day maintenance.

The build-up of static electricity that is produced simply by the action of playing a record sucks in dust, grime and all kinds of foreign airborne particles. Giving them a general clean is normally a two-fold process. First, using a carbon-fibre, anti-static brush is the best way to get all the deep-seated particles of dust up to the surface before following up with a record cleaning spray and a final wipe with a microfibre cloth.

There are numerous different brands on the market, but they all function in the same way, and the above process is very effective. You might not need to spray your records with solution every time, as long as you give them a wipe with the brush before or after each play.

Antistatic carbon-fibre brushes are generally the best singular cleaning method for your records. When you use one, brush your records in a circular motion (in the direction of play), which will prevent dust build-up on the stylus and sucks up most of the dust and particles from within your disc. Make sure you run the brush to the centre, otherwise it can deposit all the collected dust on your record!

However, if you're really serious about preserving your records in bulk for a really long period, then you might want to consider investing in a vacuum-based record cleaner. The way one of these works is by inserting the record into a container, while a liquid cleaning fluid is applied, soaking up the dirt. Then the vacuum power sucks out the liquid, along with every particle of additional grime your record has accumulated. This process, it's claimed, returns your records to a state of near straight-from-the-factory cleanliness.

This stylus has worn down a little over the last few years and needs to be replaced. It doesn't matter how frequently we clean it, the accumulated (and visible) gunk is causing poor sound reproduction and hiss. Time to buy a new one

When ordering a new stylus, make sure it meets the exact specification for your record player. If not (or even if it's just slightly too heavy), it can cause all manner of issues

Here, we've (carefully) affixed our new yellow stylus. Don't immediately throw out your previous stylus, as you'll need to guarantee there's nothing amiss with the new one

Buyers' Guide

STORAGE HUNTER

If you're a collector rather than a player, then you may think your records are safe and sound if you just don't play them – think again! How and where you store your records has a massive bearing on their sound and lifespan.

It's usually recommended that you store your records vertically and not horizontally, to prevent leaning and eventual warping. However, if your records are stored vertically without considerable lean, then it's okay for the immediate future.

Temperature, too, plays an important part. Keep them in a cool area and away from direct sunlight and/or extreme humidity, as over time, the effects of heat can loosen the plastic and cause it to warp irregularly, which results in groove issues.

After each play, remember to put your records in their sleeves and inside the cover. A no-brainer, you might think? Yet it's amazing how many people, particularly newcomers to vinyl, leave their records on the turntable for days on end. This is just asking for a dirty, dust-filled record, and if you have a closeable plastic lid on your record player, then it should be closed during the playing process.

On the same note, we should stress that you should always handle your records by the edges and not touch the inner area containing the grooves, you'd be amazed by how much grease and dirt are on your hands – even if you've just washed them.

CHANGE THE RECORD

So, let's just go back through what we've discussed here and break it down into several easy-to-recall bullet points:

- **Take good care of your player, tonearm and stylus, cleaning and replacing as necessary**
- **Make sure your individual records are periodically cleaned with the appropriate tools and using the methods we've discussed**
- **Return your records to their sleeves immediately after play**
- **Store your records in a cool environment, (preferably) horizontally and (certainly) in their sleeves**

That's a very brief summary of the fundamental processes that you'll need to religiously follow if you want a healthy and clean record collection which you can enjoy for years. In future issues of *Long Live Vinyl*, we'll take more in-depth looks at each of these processes – but for now, we'll let this guide to keeping your record collection happy sink in… ●

This Vinyl Revival all-in-one cleaner package contains two separate 250ml fluids for cleaning and rinsing your records, as well as two microfibre cloths, and costs around £15

The Spin Clean will set you back around £150, but it contains a basin to house your record and two brushes, which give your record a mechanical clean. A good purchase if you're cleaning up a lot of older, neglected records

The VPI HW-16 is a piece of kit that's been around for around 30 years. Containing vacuum tubing and a suction motor, this is a professional cleaning machine that'll have your records back to pristine condition in no time. They're worth around £650

Here, we have the KLAUDIO KD-CLN-LP200 which, using the same advanced technology used to clean circuit boards, generates high-frequency ultrasonic waves which can dislodge every particle of foreign matter from your record. It's possibly the best system you can get to return your records to better-than-brand-new condition… If you're got a spare £4,400, that is

hypergallery

Discover more than 200 beautiful limited edition artist prints of classic album covers.

hypergallery.com

NEWLY REMASTERED LIMITED EDITIONS
on Audiophile Quality Vinyl

SUN RECORD COMPANY

SAM PHILLIPS' VISIONARY STUDIO IN MEMPHIS SHAPED THE SOUND OF ROCK'N'ROLL, COUNTRY AND R&B

INTERNATIONAL ARTISTS

INTERNATIONAL PRODUCING CORP.
Houston, Texas

INTERNATIONAL ARTISTS GAINED CULT STATUS FOR ITS PSYCHEDELIC AND GARAGE ROCK FROM THE LATE SIXTIES INCLUDING THE ORIGINAL PSYCHEDELIC PIONEERS, THE 13TH FLOOR ELEVATORS

THE MILLION DOLLAR QUARTET

60th Anniversary edition in Gold Metallic Gatefold Sleeve of legendary jam session with Elvis Presley, Jerry Lee Lewis, Carl Perkins and Johnny Cash.

10-INCH DOUBLE LP

LET'S BOP!

40 rockin' tracks from the Sun Records vaults from over 30 legendary artists including Elvis Presley, Roy Orbison, Carl Perkins, Ray Smith, Sonny Burgess and many more!

12-INCH DOUBLE LP GATEFOLD SLEEVE

PSYCHEDELIC SOUNDS OF THE 13TH FLOOR ELEVATORS

The Elevators' incendiary debut album from 1966 showcases the fearlessness that inspired a movement.

DOUBLE LP FEATURES THE ORIGINAL MONO ALBUM PLUS ALTERNATE STEREO MIX IN THE BAND'S INTENDED RUNNING ORDER.

EASTER EVERYWHERE

The Elevators at their peak, including the iconic "I've Got Levitation" and Bob Dylan's "It's All Over Now, Baby Blue".

DOUBLE LP FEATURES THE RARE ORIGINAL MONO VERSION AND AN ALTERNATE STEREO MIX.

THE NEW SUN ROCKABILLY LEGENDS SERIES – 10 OUT OF 10!

10 tracks by 10 artists on 10-inch coloured vinyl LPs – all newly remastered from original Sun master tapes

WARREN SMITH
Rockin' With Mr. Uranium

Sam Phillips: *"HE WAS PROBABLY THE BEST PURE SINGER FOR COUNTRY I EVER HEARD..."*

LIMITED EDITION GREEN VINYL

SONNY BURGESS
Sonny's Back in Town

"HIS VOICE RESEMBLES A BANSHEE WAIL, THE SOUND OF A MAN TORMENTED BY A THOUSAND DEVILS..."

LIMITED EDITION PINK VINYL

BILLY LEE RILEY
Red Hot

Bob Dylan: *"HE WAS A TRUE ORIGINAL. HE DID IT ALL: HE PLAYED, HE SANG, HE WROTE."*

LIMITED EDITION RED VINYL

RAY SMITH
Shake Around

Sam Phillips: *"HE WAS TOTALLY WRAPPED UP IN WHAT HE WAS DOING. THERE WAS NEVER A DRY THREAD ON HIM AFTER A SHOW!"*

LIMITED EDITION YELLOW VINYL

Easter Everywhere
Stereo version

STRICTLY LIMITED EDITION GOLD VINYL LP

Bull of the Woods

Contains a never-before heard version of "Some Day My Love".

DOUBLE LP FEATURES THE ORIGINAL STEREO VERSION AND 'LOST' THIRD ALBUM "A LOVE THAT'S SOUND".

Live Evolution Lost

The only known live concert recording

12-INCH DELUXE BOX SET
TRIPLE-COLOURED VINYL

You're Gonna Miss Me
(FRENCH EP MIX)

Last remaining copies of the 50th anniversary edition mixes

10-INCH PICTURE DISC
CUT-OUT SLEEVE

charly.co.uk

THE ESSENTIAL David Bowie

Since his untimely passing just days after releasing his final album, *Blackstar*, the music world has gone into mourning for David Bowie. Andy Price presents the first of our essential vinyl-collecting guides to the key artists in music history – and as far as he's concerned, no artist is more important than the Thin White Duke…

One of the earliest additions to 2016's regrettably long list of obituaries for cultural figures, artists and entertainers is still, for us, the deepest and most overwhelming loss. David Bowie's death on 10 January was presaged by the release of his final LP: the magnificent *Blackstar*. It was a record that we'd later learn – a scant few days after its arrival – was artistically informed by his awareness of his liver-cancer diagnosis and its terminal implications.

Even without that weighty context, the album stands tall in his celebrated oeuvre, being another example of a bold step into a unique new sound. It's another must-own record, from an artist whose career witnessed a series of unpredictable reinventions and metamorphoses: from post-hippy folkie to glam-rock messiah, progressing to Philly soul boy, Germanic synthesist and mainstream pop superstar, among many others.

Blackstar, like the majority of Bowie's preceding LPs, seems wholly conceived as an album experience, not just a collection of songs. From very early in his career, Bowie, like the latter-era Beatles before him, perceived the album format as the primary creative artefact, with singles being secondary considerations.

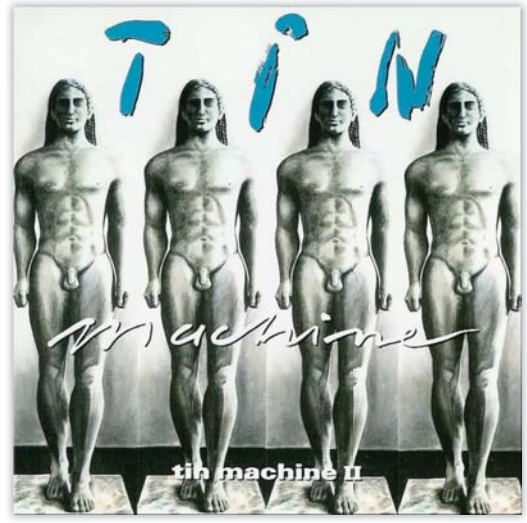
From the consistent musical vibes of the hard rocking *The Man Who Sold The World* and foregrounded songwriting of *Hunky Dory*, to the more narratively driven *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*'s sequencing, to the emotive journey of 'the Berlin trilogy' and the outre, 'hyper-cycle' of his mid-90s return to the avant garde: *1. Outside* – for David Bowie, the full-album experience was king.

COMMENCING COUNTDOWN

Throughout the 1970s, David Bowie released an eclectic yet still critically revered gamut of records at an impressive rate, all of which were explicitly designed and conceived with the vinyl format in mind, since it was pretty much the only way to hear music during the decade.

Often the strengths (and limitations) of the format inspired and shaped the music. This vinyl-orientated approach is best demonstrated by the three records that make up 'the Berlin trilogy' – in particular *Low* and *Heroes* – which were split between songs and evocative instrumentals on Side A and Side B respectively. Bowie takes the listener on a sonic and emotional journey through the various cultures that inhabit pre-unified Berlin. To our ears, when listening on vinyl, these records take on a different, more complete, life compared to other formats.

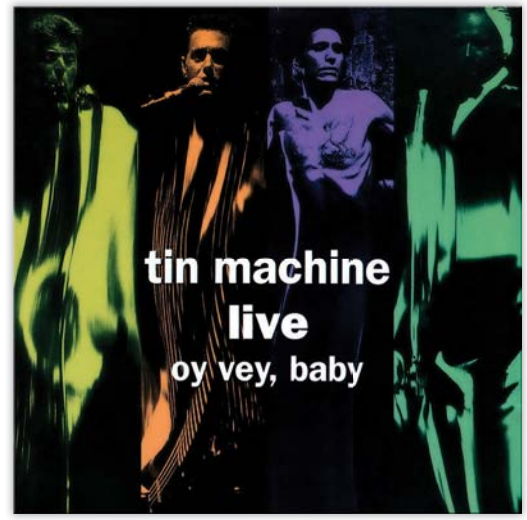
It's through listening back to his work on vinyl then, that we choose to remember and celebrate the work of one of popular music's most iconic figures. In this list, we've compiled what we think is the definitive David Bowie vinyl guide. This isn't based on monetary value *per se*, but what we regard as each album's worth musically – in descending order. This feature is primarily aimed at those who may be relatively new to Bowie's catalogue (although we do present latest and rarest pricing information). We also have an additional chart featuring the most sought-after Bowie rarities and high-value records.



40 TIN MACHINE II 1991

The nadir of the Bowie canon, and never reissued, the second of the ill-fated Tin Machine LPs is quite the worst thing he was ever been associated with. The Tin Machine project was partly an attempt to aggressively eradicate the soft, safe pop persona he'd cultivated throughout the 80s by becoming just a member (well, the frontman) of a scuzzy garage-rock band. The results were disappointing: generic, clichéd rock lyrics sit among pretty forgettable blues-rock arrangements. *Goodbye Mr Ed*, though, remains a worthy listen.

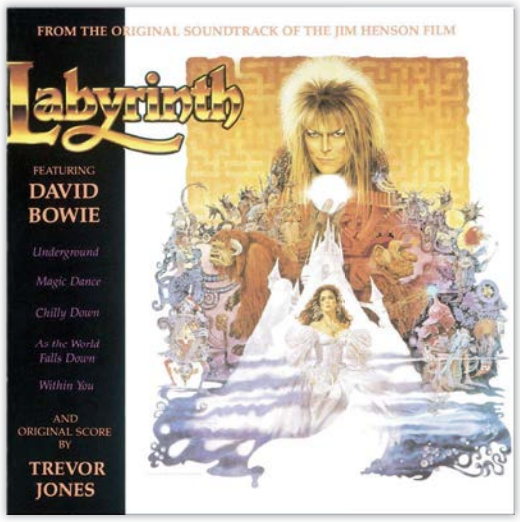
Latest 1991: Victory 828 272-1 **£50**
Rarest N/A



39 TIN MACHINE LIVE OY VEY, BABY 1992

Here at the bottom of the barrel of Bowie's work, we're still in Tin Machine territory. This was an official live album and contains tracks from both the band's LPs. Although a difficult listen, it helps to bear in mind this was Bowie's way of purging his late-80s creative drought and getting excited about music again, but very few people were even listening: it failed to chart in the UK and the US. Only for the completist and difficult to find on vinyl.

Latest 1992: Victory 828 328-1 (Limited) **£60**
Rarest N/A



36 LABYRINTH (OST) 1986

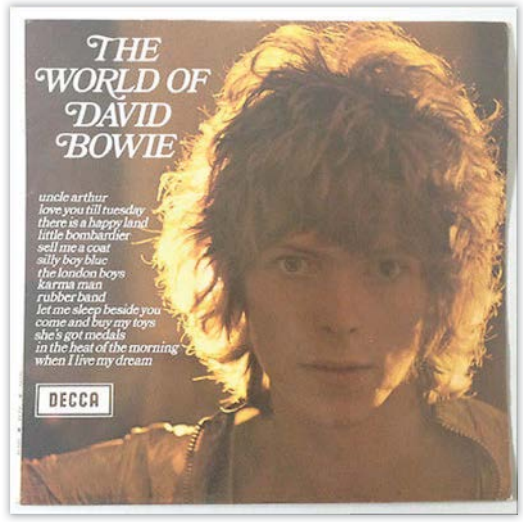
Impassioned fans may wince at Bowie's performance in late-80s kids' fantasy flick *Labyrinth*, for many youngsters, tracks such as *Magic Dance*, *Within You* and *As The World Falls Down* would be their first exposure to the great man's music. Though this soundtrack contains half Bowie compositions and half instrumentals by Trevor Jones, it's worthy of inclusion just because of how important it is to those people who fell in love with Jareth, The Goblin King. Bowie, however, does sound like he's having lots of fun on this LP.

Latest **1986: EMI America 064 24 0578 1 (European) £25**
Rarest **1986: EMI America AML 3104 £45**

37 NEVER LET ME DOWN 1987

Bowie's final LP of his pop era is a slight improvement on *Tonight*, and is at least full of new compositions. Sadly, they're largely forgettable and – at worst – simply awful, aside from the gorgeous title track and second single *Time Will Crawl*, which recalls the post-apocalyptic themes of *Diamond Dogs*. The record is a transparent attempt to recapture the commercial magic of *Let's Dance*, but is unfortunately creatively stagnant. However, the aforementioned standout tracks reveal glimmers of hope for better things to come.

Latest **1987: EMI America AMLS 3117 £8**
Rarest **N/A**



38 THE WORLD OF DAVID BOWIE 1970

As Bowie's early 70s profile grew after the Ziggy explosion, new fans sought out the back catalogue. Many obscure Deram-era tracks were hastily reissued and *The World Of David Bowie*, initially released in 1970 as an alternatively tracked version of his first LP, was re-pressed in 1973. It includes gems such as *The London Boys* and the transitional *Karma Man*. Folky Bowie was replaced with an anachronistic *Aladdin Sane*-era shot for the reissue cover and it was snapped up.

Latest **1973: Decca SPA 58 (Ziggy cover) £15**
Rarest **1970: Decca PA 58 (Mono, late-60s cover) £45**

37 TONIGHT 1984

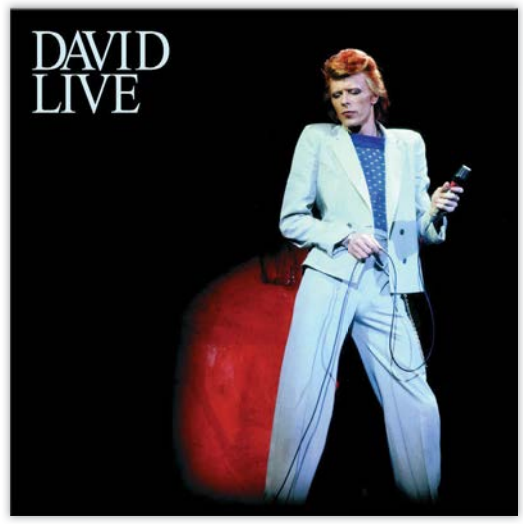
Bowie's follow up to 1983's humungous success *Let's Dance* falls very far from the mark. Though *Blue Jean* and *Loving The Alien* are great songs, the OTT 80s production and the lack of creativity is very frustrating. No fewer than five tracks are either written or co-written by Bowie's former Berlin buddy, Iggy Pop. The other tracks on here include an excruciating cover of The Beach Boys' *God Only Knows*. A shame, as the Gilbert & George-inspired cover art is really nice.

Latest **1984: EMI America EL 240227 1 £10**
Rarest **N/A**

39 TIN MACHINE 1989

Bowie's decision to abandon his poppier direction and also, seemingly, his career as a solo artist and form a stripped-down rock band in1988 was certainly unexpected. Uniting with Iggy Pop rhythm section Tony and Hunt Sales and dexterous guitarist Reeves Gabrels, this was their first offering, and isn't entirely bad: tracks such as *I Can't Read* and the emotive *Prisoner Of Love* were the finest songs Bowie had written in years, and we can thank the project for reigniting Bowie's creative spark.

Latest **1989: EMI USA MTLS 1044 £10**
Rarest **N/A**



39 DAVID LIVE 1974

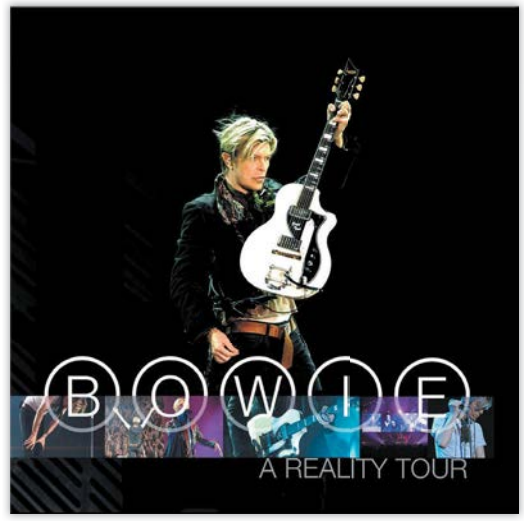
Bowie's first live album proper documents him mid-metamorphosis between the dystopian theatricality of *Diamond Dogs* and the soul-boy persona of *Young Americans*. The live album was recorded at the Tower Theatre in Philadelphia; Bowie's focus, even at this early stage, seemed to be on gradually reinterpreting his earlier songs as soul arrangements. On the whole, it works, although at times, it does sound as though Bowie is vocally struggling.

Latest **2016: DB74762 ('*Who Can I Be Now?*' Box) £190**
Rarest **1974: RCA APL 20771 1st press, wrong dates £35**

32 BOWIE AT THE BEEB 2000

This double album was released on CD back in 2000 and has recently received a four-LP issuing on vinyl. It spans the first few years of Bowie's success, capturing radio sessions from the late-60s Deram era right through to the *Ziggy Stardust* era. Highlights include the first-ever live performance with Mick Ronson on *Width Of A Circle* during an early 1970 session. Documenting Bowie's long relationship with the BBC, *Bowie At The Beeb* features some great alternative arrangements and is of historical importance to the Bowie collector.

Latest **2016: Parlophone DBBBCLP6872 (4LP) £50**
Rarest **N/A**



31 A REALITY TOUR 2010

2003's 'A Reality Tour' was Bowie's final world tour and, though a commercial and critical success, was straining for the 56 year old, who suffered a heart attack during it. Bowie would make fleeting, sporadic live appearances over the following decade. This triple LP sees Bowie performing an eclectic mix of fan favourites, hits and deep cuts from his extensive career. Though available on CD and DVD for the last 12 years, this year, US label Friday Music released a three-LP blue-vinyl version.

Latest **2016: US import, Friday Music/Sony Music 88875065901 (3LP blue-vinyl) £100** *Rarest* **(N/A)**

28 PIN UPS 1973

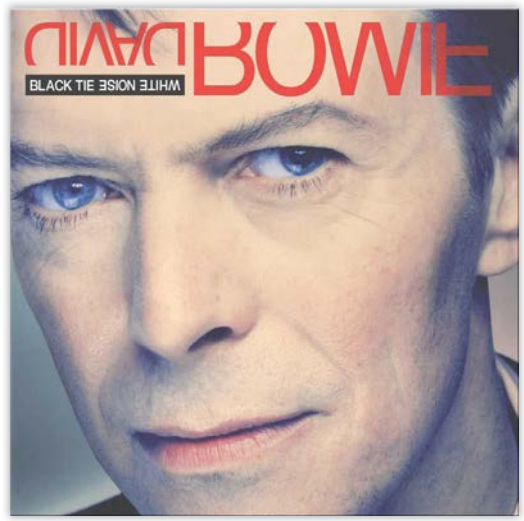
Following his announcement at the Hammersmith Apollo on 3 July 1973 that Ziggy and the Spiders were retiring, many believed it meant the end of Bowie's career – the hastily assembled *Pin Ups* would answer the call. A collection of covers of artists who had influenced or inspired the young Bowie, including Syd Barrett-era Pink Floyd, Them and The Kinks – *Pin Ups* offers powerful, almost punky, reinterpretations. In contrast to the rest of Bowie's 70s output, its lack of original material makes it the least essential purchase of the era.

Latest **2016: Parlophone DB69736 (180gm) £20**
Rarest **1984: RCA BOPIC 4 (picture disc) £40**

31 THE STARS (ARE OUT TONIGHT)/WHERE ARE WE NOW? (SINGLE) 2013

Bowie's 2013 comeback single *Where Are We Now?* was released as a limited-edition vinyl 7" as B-side to *The Next Day*'s second single *The Stars (Are Out Tonight)*, for Record Store Day 2013. The A-side is a high-octane rocker, while *Where Are We Now?* is a sombre piece reminiscing about his life in Berlin. A document of his hugely exciting comeback period.

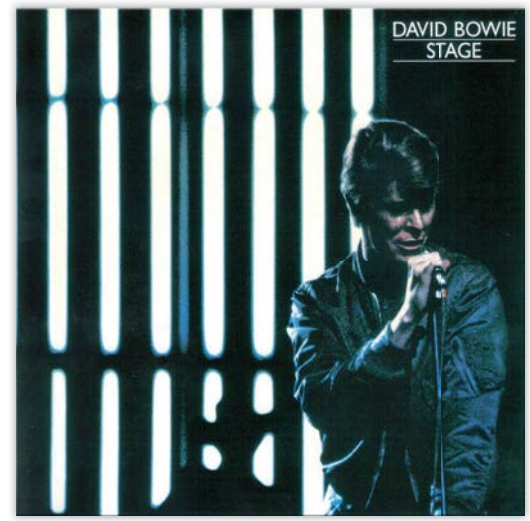
Latest **2013: Sony Music 88883705557 (white disc) £15**
Rarest Version **N/A**



20 BLACK TIE WHITE NOISE 1993

After Tin Machine came a creative and critical success that reintroduced Bowie as the elder statesman of popular culture. Here, he doffs his cap to Scott Walker and Morrissey (the pied piper of 80s outsiders). *Black Tie White Noise* is a fine record, his best since *Let's Dance* – importantly, it sees Bowie once again assume the mantle of the enigmatic songwriter more concerned with artistry than commercial appeal.

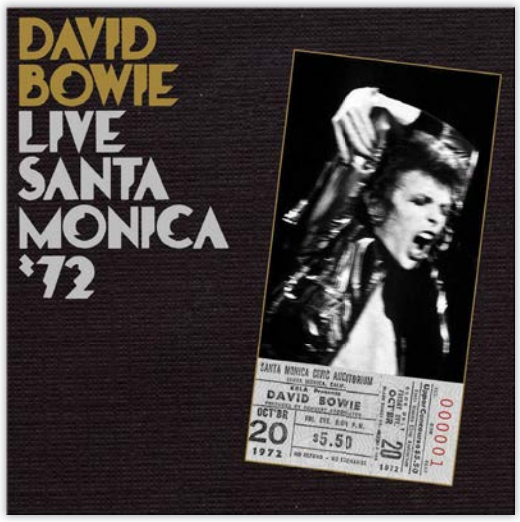
Latest **1993: BMG 74321 13697 1 £60**
Rarest **N/A**



27 STAGE 1978

Bowie's second official live album was recorded on the Isolar II World Tour and assembled from various different shows before being reworked into a Frankenstein's monster of a set. Much audio was directly taken from mic-and-instrument feeds and eliminated much audience noise, making it feel a bit lifeless. Though Bowie's voice is in fine form, we're holding out for a version of the 2005 CD Remaster that rectifies most of its issues.

Latest **1983: RCA PL 89002 £15** *Rarest* **1978: RCA PL 02913(2) (yellow disc) £35**



26 DAVID BOWIE LIVE AT SANTA MONICA '72 1994

Once a sought-after bootleg of a radio broadcast, this Ziggy And The Spiders' show at the Santa Monica Civic Auditorium from 20 October 1972 would later receive official status. It presaged the recording of *Aladdin Sane* and features more material from earlier records. It's held in high regard by connoisseurs, though many (us included) prefer the seismic set found on the *Ziggy Stardust: The Motion Picture* album. The record recently got a remaster and rerelease on vinyl by Parlophone.

Latest 2016: Parlophone DB69737 (180gm) **£25**
Rarest 2008: EMI 50999 2127921 8 (Limited) **£45**

27 CHANGESONEBOWIE 1976

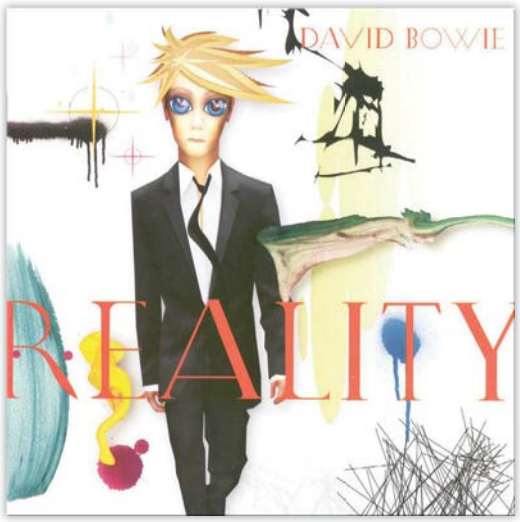
The original greatest-hits compilation – assembled when he was in the midst of his Thin White Duke era, prior to many of his biggest chart hits. It's a piece of Bowie history and even shares its cover font with *Station To Station*. The glam era is *ChangesOneBowie*'s overriding concern, with the big rockers *Suffragette City*, *Rebel, Rebel* and *The Jean Genie* being foregrounded at the expense of more cerebral fare. Bowie's curation also bizarrely omits the likes of *Starman* and *Life On Mars?* It's recently been reissued by Parlophone.

Latest 2016: Parlophone 0190295994082 (180gm) **£20**
Rarest 1976: RCA RS 1055 **£30**

29 EARTHLING 1997

Often negatively referred to as Bowie's 'drum 'n' bass' album, *Earthling* is, surprisingly, rife with very effective songwriting and powerful performances. *Little Wonder* would be great were it not for the 'make it sound like The Prodigy' production; *Seven Years In Tibet* also shines, with sultry verses and oblique lyrics exploding into industrial power chords; while *I'm Afraid Of Americans* is the album's standout, though the version on here isn't quite as good as the single. It was issued on vinyl a few years ago and is periodically re-pressed.

Latest 2013: Music On Vinyl MOVLP815 (180gm) **£45**
Rarest 1997: RCA 449441 **£100**



28 REALITY 2003

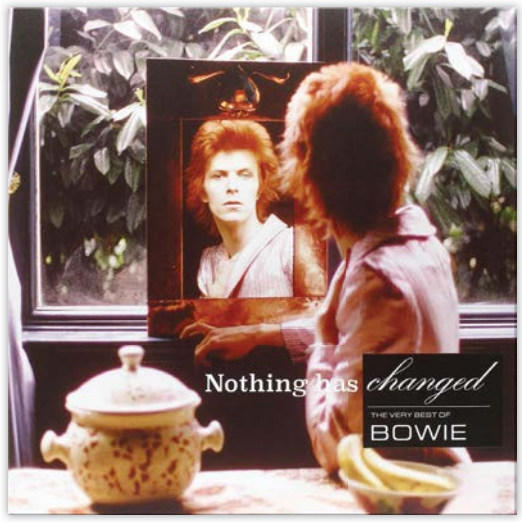
This follow up to *Heathen* presaged the huge world tour later in the year. It was critically acclaimed, but time has not been all that kind. It lacks its predecessor's thematic depth though there's no denying *Reality* is rockier. Its NY-orientated lyrics are a little clichéd, and bring to mind some of the weak songwriting on *Never Let Me Down*, but *Bring Me The Disco King* is worth the entrance fee alone. Bowie's final record for a decade…

Latest 2014: Music On Vinyl MOVLP875 (180gm) **£25**
Rarest 2014: MOVLP875 (green/orange disc) **£45**

Unreleased *Space Oddity* Picture Sleeve Single

During our research for this piece, we discovered that certain people claim to own a UK edition of the *Space Oddity* single complete with a picture sleeve. Picture sleeves were commonplace in Europe and in the US market but in the UK, they weren't as common. Mark Adams, a well-known figure in Bowie circles, doesn't believe that this actually exists – but a handful claim to have seen or indeed own this interesting curio. It'd be worth well over £3,000…

UNRELEASED



29 NOTHING HAS CHANGED 2014

This lovely 2014 double-album best-of sorts tracks in a unique order and also features a unique arrangement of *Sue (Or In A Season Of Crime)* which would later appear on *Blackstar*. Unfortunately, it sounds messy and unfocused. The rest of the tracks compiled here are, of course, magnificent and are the only way to hear the latest masters of some of Bowie's key tracks on vinyl. The unusual ordering shows the sheer diversity of Bowie's music and the gatefold sleeve is great.

Latest **2014: Parlophone 825646205639 £30**
Rarest **N/A**

28 DAVID BOWIE (DEBUT LP) 1967

On his first LP proper, Bowie cuts a very different figure to the one(s) he'd become. The 20 year old's music at this point was leaning more toward the music hall, weaving narratives of little bombardiers and infantile uncles still living with their mothers – very far from anything approaching rock. Bowie would attempt to eliminate this record from his legacy by naming his next LP *David Bowie* too (later re-named *Space Oddity*) and performing nothing from it ever again. In context, we have to admit, it's actually a rather enjoyable album.

Latest **2011: Deram 5327601 (180gm) £25**
Rarest **1967: Deram DML 1007 £1,000**

27 LET'S DANCE 1983

Bowie's 1983 Nile Rodgers-produced juggernaut was another successful transition, musically at least, from the edgy art-rock of *Scary Monsters* to bombastic, danceable and family friendly fare. Though *Let's Dance* ostracised vast swathes of Bowie's audience with its thematic simplicity and transparent mainstream appeal, it also brought many new people to the fold who previously found Bowie too peculiar an artist. The Chic-inspired title track, the frenetic *Modern Love* and the vocally weighty *Cat People* are particular high points.

Latest **1983: EMI AML 3029 £20**
Rarest **1983: EMI AMLP 3029 (picture disc) £30**

Boxing Clever

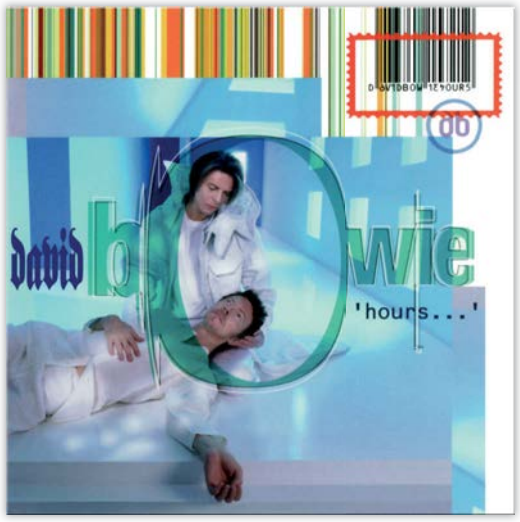
You can't help but notice, upon starting to collect Bowie's output on vinyl, these recently released box sets. *Five Years* collects Bowie's (remastered) studio LPs from 1969 to 1973, and also features a collection of rarities and demos in the form of a unique record named *Re:Call 1*. The follow-up box – *Who Can I Be Now?* compiles his albums from '74 to '76 and features an early version of *Young Americans* called *The Gouster* (see our review later this issue). These records will all be getting solo releases too. So should you collect them all individually or plump for the boxes? That's entirely your choice, but you can rest assured we'll be getting a lot more box sets over the next few years, which will undoubtedly contain even more unreleased treats in vinyl form that might just tempt us!

BOXSETS

10 LODGER 1979

The final record of the Berlin trilogy (actually recorded in Switzerland and New York) is also the most divisive, sandwiched between the towering *Heroes* and the juggernaut *Scary Monsters*, *Lodger* is often seen as the black sheep of Bowie's golden era, but does contain some fantastic, quirky music, including the embryonic rap of *African Night Flight* and the garage-rock gender bending of *Boys Keep Swinging*. We'll likely get a reissue of this in the next year or so.

Latest **1991: EMI EMD 1026 £25**
Rarest **N/A**



19 HOURS 1999

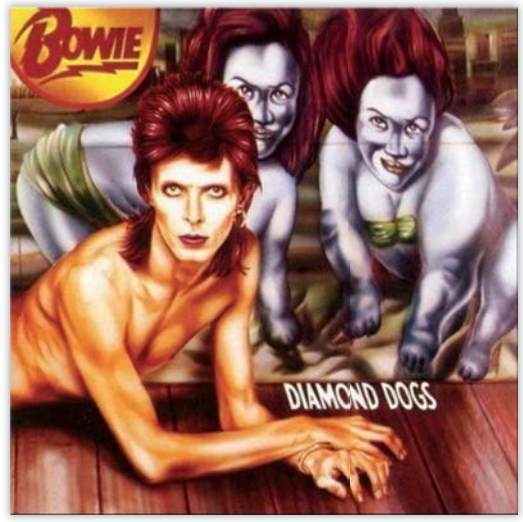
Bowie's last album of the 90s is another transitional one, moving away from the hedonistic d'n'b influences of *Earthling* and back towards stripped-down introspection, the arrangements are largely more straightforward and many of the standout tracks are acoustic orientated. Some great songs litter *Hours: Survive, Seven* and *If I'm Dreaming My Life* are wonderful, yet the production is a little too clean, and the album peters out with some sub-par offerings. It was issued on vinyl recently alongside the vastly superior follow-up, *Heathen*.

Latest **2015: Music On Vinyl MOVLP1400 (180gm) £40**
Rarest **2015: Music On Vinyl MOVLP1400 (coloured) £50**

18 DAVID BOWIE (AKA SPACE ODDITY) 1969

Bowie's second eponymous debut was his attempt to rewrite history and excise the memory of the Anthony Newley-esque persona of the first. Assuming a more earnest bohemian identity, Bowie's first full album proper sees him decry hippy idealism on *Cygnet Commitee*, yearn for his lost love on the gorgeous *Letter To Hermione* and evoke drug-addled euphoria on closer *Memory Of A Free Festival*. It's the album's first track *Space Oddity* that would become part of music history.

Latest **2016: Parlophone DB69731(180gm) £20**
Rarest **1969: Philips SBL791 £800 to £5,000**



14 DIAMOND DOGS 1974

Following the dissolution of the Spiders, Bowie's next project was even more ambitious, to stage a musical based on George Orwell's seminal *1984*. Though ultimately he couldn't get the rights, there's an Orwellian tinge resonating throughout *Diamond Dogs*, consisting of tracks initially envisaged as musical numbers of his production. The highlight is the *Sweet Thing* cycle showing the finest example of Bowie's vocal dexterity on record. *Diamond Dogs* also features Rolling Stones pastiche *Rebel, Rebel*, one of many signature songs of the decade.

Latest **2016: DB74761 ('Who Can I Be Now?' box) £190**
Rarest **1974: RCA APL 1 0576 (gatefold) £30**

17 STARMAN (SINGLE) 1972

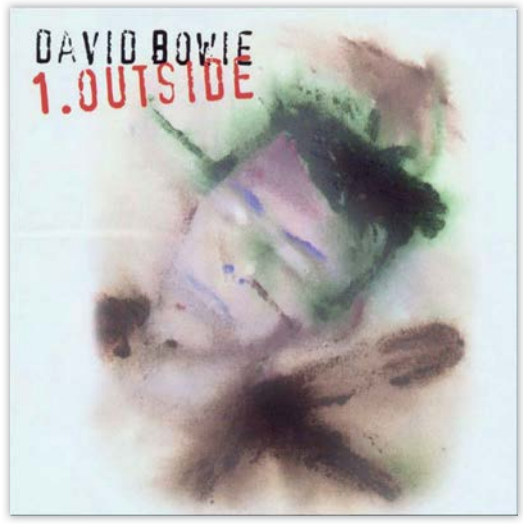
Starman is listed here for both its value (the newer 40th Anniversary picture disc version is more valuable than the original) and for the single's importance to the Bowie story. Arguably 'the moment' David Bowie arrived, his performance of *Starman* on *Top Of The Pops* influenced a generation musically and culturally. There were only 1,000 of these picture discs printed and it was the first of a 7" single reissuing campaign back in 2012. *Starman* is the rarest among them.

Latest **2012: EMI DBSTAR 40 (Anniversary picture disc) £300** *Rarest* **1972: RCA 2199 (non-coloured label) £70**

16 ZIGGY STARDUST: THE MOTION PICTURE 1983

This live album captures the final, iconic performance of Bowie in his Ziggy persona (albeit on the final night of the *Aladdin Sane* tour). The live album (in its 2003 remixed form) is an energetic journey through mostly *Hunky Dory* to *Aladdin Sane*-era material. Highlights include the maelstrom of *Width Of A Circle*, a *Wild Eyed Boy From Freecloud/All The Young Dudes* medley and the calculated real-life end of Ziggy.

Latest **2016: Parlophone DB69739 £25**
Rarest **2003: EMI 07243 5 4197918 (red disc) £60**



15 OUTSIDE 1995

This underappreciated record reunites Bowie with Eno, and works well. The 'art-crime' concept may be incomprehensible and the bizarre voices Bowie adopts for the spoken-word tracks are a cringey turn-off, but musically, *Outside* delivers. The stomp of *The Heart's Filthy Lesson*, beauty of *The Motel*, tortured funk of *I Have Not Been To Oxford Town* and masterful closer Strangers When We Meet – are arguably Bowie's finest song of the 90s, too-frequently neglected and ripe for reappraisal.

Latest **2015: US Friday/Sony 88875045311 (white) £100** *Rarest* **2013: MOV MOVLP500 (V&A green) £150**

19 SCARY MONSTERS (AND SUPER CREEPS) 1980

In contrast to the mainstream-alienating *Berlin* trilogy, the Brian Eno-free *Scary Monsters* aimed its sights at appealing to a wider range of audiences. Packing the irresistible one-two combination of *Ashes To Ashes* and *Fashion* to close Side One in masterful, well… fashion, Bowie took stock of the then-dominant subcultures and musical trends and created what many believe to be a perfect balance between edge and mainstream, chart-bothering appeal.

Latest 1984: RCA PL83647 **£15** *Rarest* 1980: RCA BOW LP 2 (purple disc 'custom' pressing) **£1,000 to £5,000**

18 HEATHEN 2002

After a decade of experimentation, a higher profile public persona than ever before and the phenomenal headline slot at Glastonbury 2000, you'd think Bowie would be cheerful as the 21st century dawned. Yet 2002's *Heathen* finds Bowie at perhaps his most introspective, nostalgic (early sessions included re-records of long-lost 60s-era demos) and questioning. It's full of great songs: the stately *Slip Away* and the searing *Slow Burn* are early highlights, as is the baritone opener *Sunday* and the existential whimsy of *Everyone Says Hi*.

Latest 2013: Music On Vinyl MOVLP470 (180gm) **£25**
Rarest 2013: MOV MOVLP470 (V&A orange disc) **£175**

20 YOUNG AMERICANS 1975

Bowie's evolution from gender-bending alien to suited Philly soul boy was a feat of unprecedented genre-hopping. *Young Americans* is cool and accomplished, astonishingly released just a year after the glam-theatrical excess of *Diamond Dogs*. It was a massive success in the US, a market where his work's homoerotic subtext had hindered his profile. Featuring a wealth of vocal talent (including a young Luther Vandross!) and No.1 single *Fame* with John Lennon, *Young Americans* was Bowie's first, and best, 'mainstream' record.

Latest 2016: DB74765 (*'Who Can I Be Now?' box*) **£190**
Rarest 1991: EMI EMD 1021 **£45**

Top five rarest David Bowie records

5 SCARY MONSTERS Purple disc **£1,000 to £5,000**
Official consensus tells us that back in 1980, someone working at an RCA Records pressing plant decided to press a handful of Bowie's latest record – *Scary Monsters* – on purple vinyl (along with, allegedly some red *Low* discs). This was all completely unofficial and why the individual decided to do this is anyone's guess (because it looks cool?) A few of these resurface from time to time with one selling back in 2007 for £4,220. Other copies have sold for between £1,000 and £3,000. If you can find one of these, then make sure it's a transparent purple version, as an opaque purple version is considered by many Bowie collectors to be a bootleg.

4 HUNKY DORY Sampler 2 versions **£2,000 to £2,500**
Only 500 copies of this, known universally as the BOWPROMO, are though to exist. It features a combination of *Hunky Dory*-era tracks on one side and compositions written and performed by his stable-mate and occasional creative collaborator, Dana Gillespie, on the other. It also features alternate arrangements and earlier demo versions of many of those tracks – it also includes the seldom-heard outtake *Bombers*. It's worth a fair amount if you can source a copy, so check those eBay auctions. Other versions of the BOWPROMO discovered include one with handwritten management contact details and the original acetate (see our top rarity for more).

3 LIZA JANE/LOUIE, LOUIE GO HOME Demo and single **£2,000 to £2,500**
David Bowie's first-ever single (which was attributed to Davie Jones With The King-Bees) was a simple stab at an old standard and one which didn't make much impact on anybody upon its original release, way back when Bowie was in his late teens. Though it was reissued much later (in 1978), the original 1964 single, issued on the Vocalion label (one of Decca's sub-labels) now could fetch between £1,500 to £2,000. What's more, if you've got the demo version, it'll be worth a hell of a lot more. Bowie himself performed *Liza Jane* live in 2004 and it's included on the career retrospective, *Nothing Has Changed*.

2 SPACE ODDITY LP First pressing **£5,000**
This first pressing of Bowie's second LP became one of the most expensive vinyls listed on online record collecting database Discogs. This rare first pressing of what would become known as the *Space Oddity* LP (then simply titled David Bowie) was sold for £4,722 at auction in the wake of Bowie's passing. The *Space Oddity* LP was later re-released with alternate Ziggy-era artwork, but this first pressing, with its original 60s artwork, is highly sought after. Discogs marketing director Ron Rich said to *The Guardian*: "There's a finite number of copies of that album and even fewer that were released under the title *David Bowie*."

1 HUNKY DORY Acetate version **£15,000**
The most expensive Bowie record (by quite some margin) and also the rarest (in that there's only the one), this pre-release acetate of the 'BOWPROMO' *Hunky Dory* sampler features handwritten tracklistings by Bowie himself (verified by a handwriting expert) and was owned by Mick Ronson, Bowie's guitarist and arranger throughout this period, before passing to Dennis Graham in 1973, who sold the acetate following Bowie's death earlier this year. He had no idea how valuable the record had become. It was auctioned online via Catawiki with lofty hopes of reaching a sale price of £36,000 before eventually being sold for the not inconsiderable sum of £15,711.

RARITY RECORDS

9 THE NEXT DAY 2013

The comeback album no-one was expecting was greeted with universal acclaim, and saw Bowie in uncharacteristically reflective mood. Musical and lyrical references to his life and work abound: *Where Are We Now?* evokes the imagery of Berlin; *I'd Rather Be High* looks back to 60s hippy pop, *Valentine's Day* recalls his Ziggy-era pomp and the title track recalls the malevolence of the *Scary Monsters* era. *The Next Day* is a moving journey through his life, and feels like a man reclaiming his legacy for himself.

Latest 2013: Sony Music 88765461861 (180gm) **£35**
Rarest 2013: N/A

8 BLACKSTAR 2016

We're still finding this a difficult listen. Even before he died, we'd concluded this record would be in the Top 10 of any future 'best of' list. *Blackstar*'s sound is most defined by the kinetic frenzy of Donny McCaslin's ever-present jazz combo. The 10-minute title track, the mortally fragile *Lazarus* and the sorrowful *Dollar Days* are superb and heartbreaking. *Blackstar* is Bowie's final masterwork and its gatefold vinyl presentation, with art from Julian Barnbrook, adds to the listening experience.

Latest 2016: Sony Music 88875173871 S1 (180gm) **£30**
Rarest 2016: Sony Music 8887513871 (180gm, 1st press) **£100**

7 THE MAN WHO SOLD THE WORLD 1970

Often regarded as Bowie's first truly 'great' album, *TMWSTW* is a vital piece of Bowie's career narrative, dwelling on existential menace, psychological torment and schizophrenia. The hard-edged blues-rock sound is handled with aplomb by the prototype *Spiders From Mars*, fresh off the bus from Hull! The funereal title track, opener *Width Of A Circle* and the jubilant *All The Madmen* are high points.

Latest 2016: Parlophone DB69732 (180gm) **£20**
Rarest 1970: Mercury 6338 041 (dress cover) **£1,000 to £2,000**

6 ALADDIN SANE 1973

Ziggy…'s follow-up is rockier, but also more musically diverse, the standout instrument on the record being the piano playing of Mike Garson. The influence of Americana dominates, as does the spectre of insanity. The sci-fi doo-wop of *Drive In Saturday* and the vaudevillian *Time* remain highlights, as does haunting closer *Lady Grinning Soul*. Like all Bowie's early 70s albums, it was recently remastered and is readily available.

Latest 2016: Parlophone DB69735 (180gm) **£20**
Rarest 1973: RCA RS1001(Fan Club membership version) **£70**

3 HUNKY DORY 1971

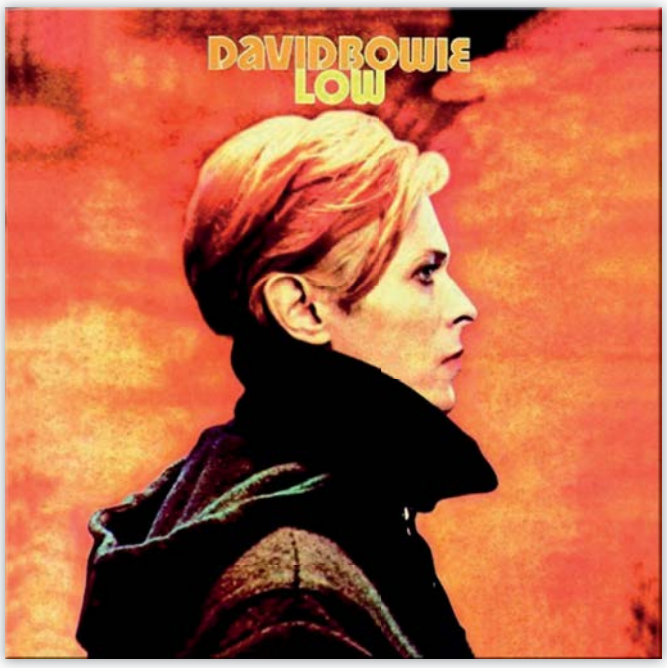
Bowie's 1971 album is a confident, ironic and highly camp journey through his pre-Ziggy cultural touchpoints. From the career-manifesto *Changes*, the Frank Sinatra inspired *Life On Mars?* to Velvet Underground pastiche *Queen Bitch* – Bowie establishes his eclectic range of influences and his songwriting chops. With guitarist/arranger Mick Ronson, he lays the foundations for the sound and swagger, of Ziggy, though many still prefer the uncomplicated purity of *Hunky Dory*.

Latest **2016: Parlophone DB69733 (180gm) £20**
Rarest **1971: RCA SF8287 (1st press) £350 to £400 or the BOWPROMO (see Top Five Rarest boxout)**

3 STATION TO STATION 1976

Though Bowie was in a dark place, medically and spiritually, across just six tracks, Bowie (as the Thin White Duke) redirects the soul of *Young Americans* into unique, angular funk. The moody schizophrenia of the title track and *Golden Years* are remarkable, as is the hymn-like *Word On A Wing* and quirky *Stay*. Perhaps the 'coolest' record in the Bowie canon, *Station To Station* is getting a nice double re-issue soon as part of the *Who Can I Be Now?* boxset, in both original and remixed form.

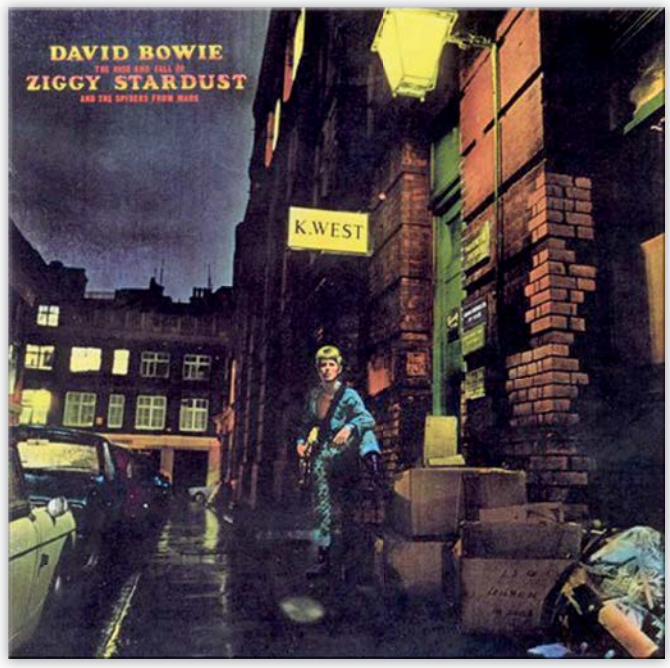
Latest **2016: DB74766 (*'Who Can I Be Now?' box*) £190**
Rarest **1976: RCA APL 1327 (with original colour sleeve) £500**



4 LOW 1977

The first record in the 'Berlin' triptych, *Low* is crafted with the vinyl format in mind: Side A and Side B are split between songs and instrumentals. The instrumentals are more eclectic than on *Heroes*, but contain astounding synth-heavy arrangements, worked out with collaborator Brian Eno; while Side A contains scattershot, futurist sketches. An influential album that paved the way for the synth-pop of the following decade.

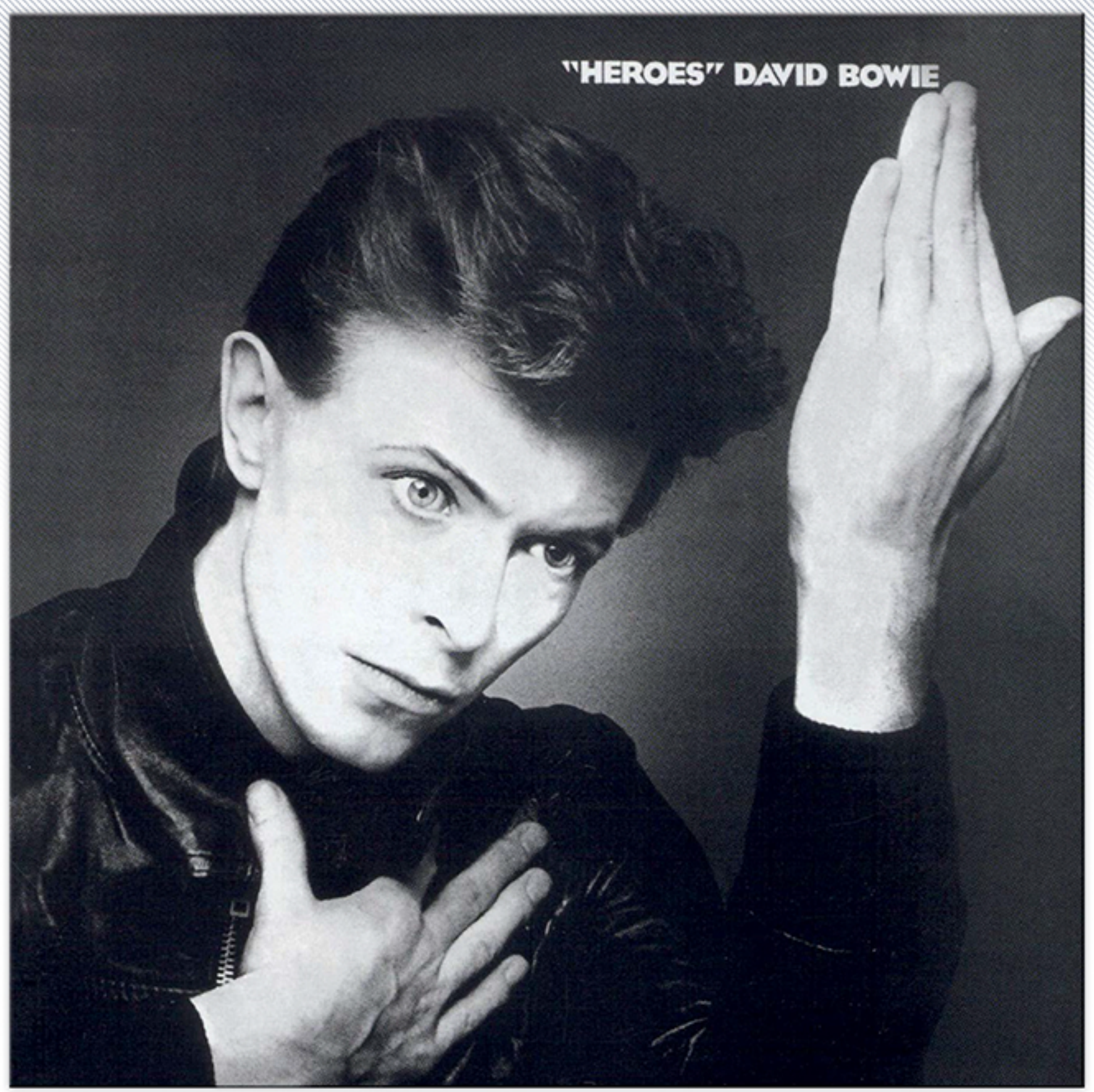
Latest **1991: EMI EMD 1027 £55**
Rarest **1977: RCA INTS 5065 (red vinyl) £500**



2 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS 1972

In 1972, this propelled Bowie, or rather his alter-ego, to the status of glam-rock demigod. Sonically, it feels like a coherent and confident evolution of *Hunky Dory*. The cinematic, visual quality of the album and its cultural impact have cemented it as a true masterpiece; the punchy 2012 remaster recently got a reissue on vinyl.

Latest **2016: Parlophone DB69734 (180gm) £20**
Rarest **1972: RCA SF8287 (1st press) £200**



David Bowie
THE ESSENTIAL

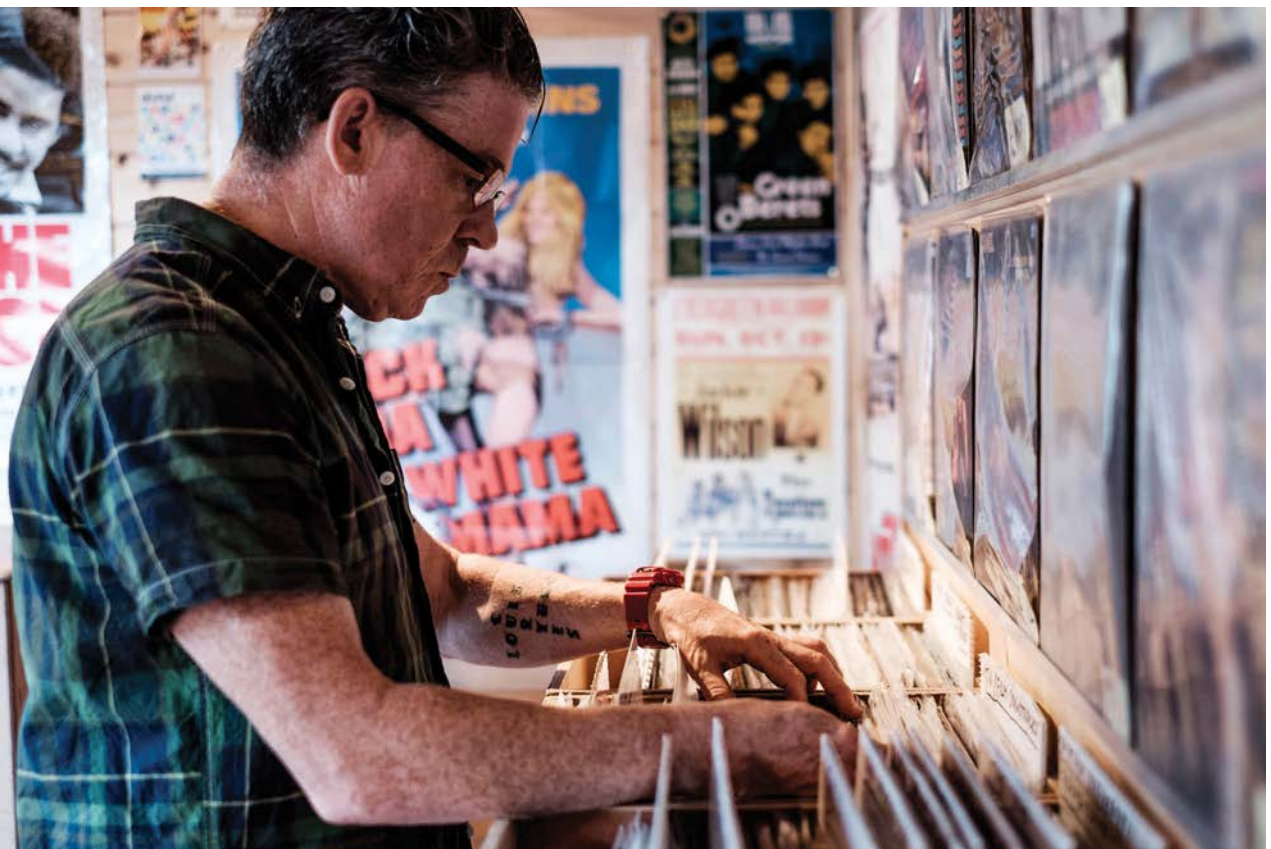
"HEROES" 1977

"Heroes" is a superlative experience on vinyl, with the title track among the greatest compositions ever. It's an impassioned love letter to Bowie's then-adopted home of Berlin and its myriad cultures and the second side's ambient, haunting instrumentals are key high points. It remains, for us, his finest LP. We'll likely get a reissue either this year or next, but previous pressings are quite easy to find secondhand. ●

Latest 1991: EMI EMD 1025 £45
Rarest 1977: RCA PL 12522 £50

ROCK / PST
NEW AR
THE BE

PINK FLOYD
THE SIR DOUGLAS QUINTET
Discogs
EW ARRIVALS
1
6
3
ROCK / PSYCHE


WHITE
MAMA

Technics

TALKING SHOP

VIVA LA RESOLUTION

RESOLUTION RECORDS, BATH

Based in a former railway station in Bath, Resolution Records is run by a vinyl addict whose life in the music industry has come full circle. Gary Walker goes crate digging…

After spending more than two decades working in just about every corner of the music industry, in 2008 Mark O'Shaughnessy swapped the record-making business for the record-selling trade, leaving behind the urban jungle of Brixton for the more urbane tourist magnet of Georgian Bath.

Having run High On Hope Records with legendary DJ Norman Jay (now MBE), and the house and funk label Resolution Records, working with The Chemical Brothers along the way, while also operating his own shop in the centre of Brixton, O'Shaughnessy decided it was time to pack up and move west.

The father of three now keeps a veritable vinyl treasure trove, collated with the kind of love and encyclopedic knowledge possessed only by true connoisseurs. His modest wooden cabin housed beneath the elegant vaulted glass roof of Bath's Green Park Station shopping space is crammed with around 5,000 records, from genres as diverse as soul, funk, jazz, disco, hip-hop, reggae, rock and thrash. It's an autobiographical collection that charts O'Shaughnessy's career in music.

"I've had several jobs in the music industry. I've run record labels, I've worked as a compiler, I've done A&R work for other labels, I've put my own compilations out, I've signed stuff in the US and the UK and put it out myself," he tells us from behind his Technics turntable. "I had a shop in the centre of Brixton called Resolution Records, too. Because it's so mental in Brixton, that shop was appointment-only. You had to give me a call to come up. It was bandit country round there back then. Shops were closing everywhere and it was very rough."

Among the customers at O'Shaughnessy's Brixton store were The Chemical Brothers, with Tom Rowlands picking Mark's musical brains to source samples for their first three albums.

"He used to come up to my place and we'd to sit for hours and listen through lots of stuff together and play through breaks and electronica and 'scrunge', as he used to call it. He'd pick out the things he wanted to use, take them away and sample them.

At one point, there was so much stuff coming through from me that I deserved a bit of a credit, so my name was mentioned on the notes for a few of their records. They used to buy a lot of stuff from me, it was good kudos."

The birth of Resolution Records was entwined with O'Shaughnessy's music-industry career, as regular talent-spotting forays to the United States for his labels doubled as mass vinyl-buying trips.

"I'd go to the States quite a lot for my job, touring round, going to New York, Philadelphia, Florida, California… house stuff in Chicago, Detroit… to sign stuff for Resolution Records," he says. "I've been to many, many of the States. Off the back of that, to help pay for the trips, we used to forage for records. It used to work so well that we ended up bringing back containers full of stuff at that point. It was pre-internet and there were records everywhere in the States, you could find them very cheap, bring them back, sell them, and that would finance the next release."

> WHEN I WAS COMING INTO MY TEENAGE YEARS, PUNK KICKED IN, AND THAT'S WHEN I STARTED GETTING INTERESTED IN THE MEDIUM OF VINYL. I CAUGHT THE BUG AND I'VE HAD IT EVER SINCE
>
> **MARK O'SHAUGHNESSY**

O'Shaughnessy's passion for vinyl began early in life. He bought his first seven-inch – *Wig-Wam Bam* by The Sweet – in 1973 at the age of nine. And he's delighted to see that the format's recent resurgence has brought with it a new wave of young vinyl buyers.

"I caught the bug when I was very young – 10 or 11," he says. "I started buying records as a young lad, and when I was coming into my teenage years – '77/'78 – punk kicked in, and that's when I really started getting interested in the actual medium of vinyl; the variations of the coloured vinyl, the double packs, the different issues. As I say, I really caught the bug and I've had it ever since.

"We get kids in here as young as seven or eight buying records now, and that didn't exist a few years ago. They're back and people are loving it again, which is fantastic. I would have said at one time, it's middle-aged men and hipsters and beardies, but not anymore.

"Today, we've had seven or eight girls in buying records, a couple of kids in their school

Pictures Joe Supple

uniforms, a couple of Japanese students. We get a lot of men still, but we get a lot of women, too. I've given up on saying what our typical customer is – there's no such thing anymore.

"People are manufacturing records again. That stopped completely for a good 10, 12 years. Nobody even pressed up 100 records, now people are making them again. That's the sea change. When my labels were running, at one point, I was shifting several thousand copies of records. That trickled down to a few hundred, and that's when I called it off, because it was becoming just a hobby.

"That was across the board with a lot of independent producers and labels – they just weren't making any dough. In the last four to six years, we've seen people manufacturing vinyl again and kids buying it, which is how it has to be in order for it to fulfil itself. You can't just flog old stuff, you need new things coming through beyond the old stuff to prop the market up.

"The footfall here is absolutely amazing, it's one of the principal walkthroughs in Bath. We get lots of visitors from all over the country and the rest of the world coming through, which is the perfect audience for what I do. I've got a great variety of music – lots of world music, lots of jazz... which is very popular with tourists – particularly Americans and Japanese.

"We carry about 5,000 records in here, and we try really hard to keep the standards high. Everything's nice and clean, no rubbish. I cross all the genres – soul, funk, jazz, disco, breaks, hip-hop, reggae, rock, thrash, all the stuff that people look for – not loads, just choice pieces."

Sourcing new stock is a near full-time job for O'Shaughnessy, as he travels all over the UK to snap up collections, and occasionally a hidden gem will emerge from amid the dusty sleeves. "I've got a good network around the country," he says. "I was in London yesterday buying 600 albums, I was in Dartford in Kent on Saturday and I bought 500 jazz LPs. It's a connective thing, people who've got collections and are looking for a good outlet for them. I've been doing it for a long time now, and have got a good reputation that I'll pay a good price and won't mess about – it's a trust thing.

"Sometimes, you buy a collection and you get home and find a gem in there. Recently, I bought the first Pink Floyd LP, which doesn't sound that interesting, but it was originally issued on a stereo mix, and it got deleted quickly because they wanted to put out a mono mix. It's geeky stuff, but it's a very valuable record. That record retails at £750. It came in a couple of weeks ago in a collection and I didn't really have any idea of the value of that item. I once sold a record online for £2,500 and I sold a copy of Nick Drake's *Five Leaves Left* here for £700."

Having gone full circle in the music business, from being a teenager digging through crates for records, to selling them to young vinyl enthusiasts, via running two labels, O'Shaughnessy is well placed to predict a healthy future for the industry. "People have realised now they want something to own," he asserts, "they don't use want a piece of ephemera or a little space on the internet, they want something to hold, look at and read. It's an enjoyable physical act, and it's something people are getting into again – thinking about what to buy, where to put it in their homes, buying turntables as furniture pieces and playing records on a regular basis.

"We get a lot of kids wanting to produce, too, buying breaks and stuff to sample, which I know backwards because I did it as a job for years. We'll stand and play stuff on my Technics and they'll take records away and sample them, which is great. It's what I want to be doing." ●

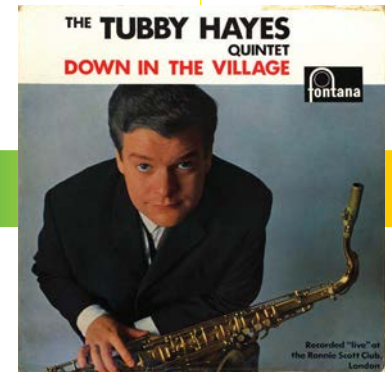
> PEOPLE ARE MANUFACTURING RECORDS AGAIN. FOR 10, 12 YEARS, NOBODY EVEN PRESSED UP 100 RECORDS, NOW PEOPLE ARE. THAT'S THE SEA CHANGE
>
> **MARK O'SHAUGHNESSY**

THE BIG THREE

Mark talks us through his favourite vinyl finds

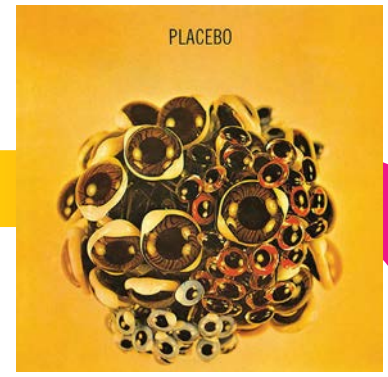
DAYBREAK
I NEED LOVE
USA 7", PAP Records

"It was a burning hot Floridian summer's day at Bananas Record Emporium, 1998. The sign said 'OVER ONE MILLION FINE VINYL RECORDS INSTORE' – this gaff was ridiculous! I found this über-rare modern soul 45 on the floor, out of its sleeve, a half-hour before we were to be booted out. The owner, (Deadly) Doug, was well known for being as careful as they come, but this one escaped his beady eye. Just a couple of bucks and a £500-rated boner was mine... Air fare paid, done!"



TUBBY HAYES
DOWN IN THE VILLAGE
UK LP, Fontana Records

"Johannesburg in 2000 was a dangerous place – apartheid had just ceased and the streets were full of newly emancipated, angry people... I found myself there on a three-week record dig under the auspices of C4, who were also filming there at the time. The streets were no-go after dark. We had to have a driver and a guard, but boy was it worth it... 4,000 records found and freighted back to Blighty, the best find being this stunning UK jazz LP – sooooo rare. Craziest dig ever..."



PLACEBO
BALL OF EYES
DUTCH LP, CBS Records

"Before it became the world's biggest record fair, Utrecht, Holland was still what we called a 'mom & pop' show back in the very late 90s – lots of amateurs selling for the first time, and that is where amazing gems like this could still be found. Insanely rare, in-demand jazz/Moog jams rated at £400/£500, but certified impossible to find, came to me for 10 euros. It's all changed there now – it's flooded with pro sellers and dealers (like me!) from all over the globe – game over..."

COOKING VINYL

CELEBRATING THE FIRST 30 YEARS

COOKING VINYL 30TH ANNIVERSARY - 7 X 12" VINYL BOX SET COMPILATION

LIMITED EDITION – ONLY 1000 COPIES WORLDWIDE

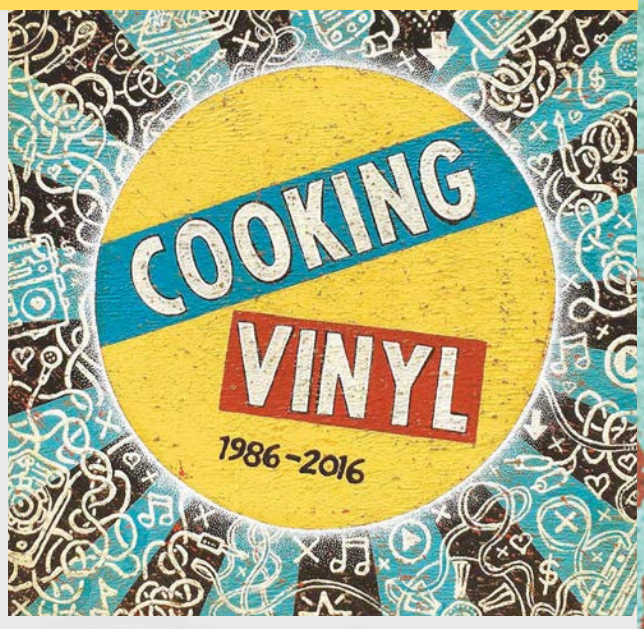
COLLECTORS BOX SET – FEATURING 70 OF THE FINEST TUNES RELEASED BY THE LABEL

INCLUDES TRACKS FROM THE PRODIGY, COWBOY JUNKIES, UNDERWORLD, MARILYN MANSON, MADNESS, JAMES, EWAN MACCOLL, GARY NUMAN, SUZANNE VEGA, RICHARD ASHCROFT, ALISON MOYET, BILLY BRAGG, THE CULT AND MANY MORE

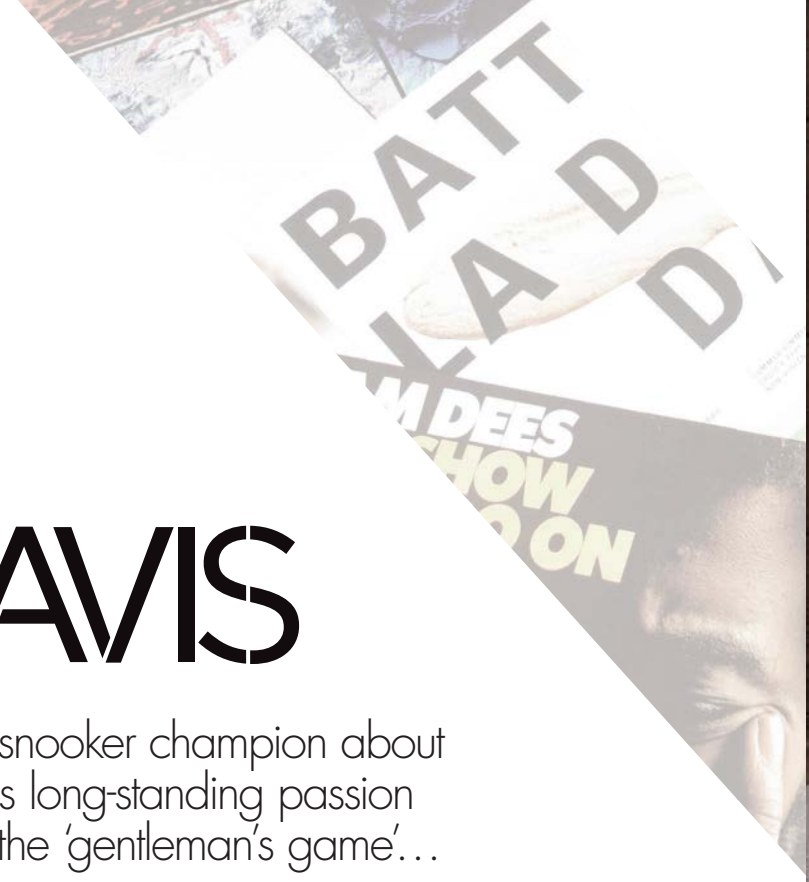
BOXED WITH INNER SLIPCASE, 7 X HEAVYWEIGHT BLACK 12" VINYL DISCS IN SLEEVES PLUS A 32 PAGE SOFTCOVER BOOK AND AN INDIVIDUALLY NUMBERED CERTIFICATE

ALSO AVAILABLE AS 4CD BOX SET

WWW.COOKINGVINYL.COM



FOR FULL TRACKLISTING AND OTHER RECENT VINYL AND CD RELEASES FROM COOKING VINYL CHECK OUT WWW.COOKINGVINYL.COM



AT HOME WITH STEVE DAVIS

Andy Jones speaks to the six-time world snooker champion about his new passion for electronica DJ-ing, his long-standing passion for collecting vinyl and, eventually, even the 'gentleman's game'…

You don't expect to chat with a snooker legend and not actually talk about it until the last third of the interview, yet that's exactly what you get with Steve Davis, who retired from the sport earlier this year. It's his unlikely but welcome new career as a festival DJ that's holding us back from chatting too much about the green baize. Then there's his serious vinyl-collecting habit, which runs from prog in the 70s through soul in the 80s and 90s, to the present, which sees him playing catch-up with experimental electronica from the 90s to today. And it's this latter genre that's most fascinating because Steve isn't just buying this vinyl to listen to, it's what he's DJing with. Thus far he's notched up major festival appearances at the likes of BlueDot, the Bloc Weekend and Glastonbury. As he says, in typically modest fashion, "There's nothing wrong with the world, please don't adjust your set". In any case, a proper explanation is in order, and for that we need to go back in time…

THE VINYL

"The first single was *Heart Of Gold* by Neil Young," Steve recalls. "I think the LP was too much money so I had to settle for the single. I'd have been around 14. I think I might still have it somewhere…

"The first band I fell in love with was Gentle Giant. I had a Saturday job in the butchers' department of a local supermarket and they'd have Alan Freeman on the radio and he played their album *In A Glass House*. I went out and bought it, went home and listened to it on headphones. While I listened to it, I watched *One Million Years BC* on TV, an old sci-fi film with Raquel Welch. Now every time I play that record, it reminds me of the film, complete with black and white dinosaurs – funnily enough, the music was more believable than the film! I then became a Gentle Giant freak. Of all the prog bands of the time, I thought they were on another level, especially compared to Genesis and Yes."

Steve found himself at the right point of music history to enjoy this wave of prog, especially as Virgin Records, fresh from the mammoth success of their first release, Mike Oldfield's *Tubular Bells*, was on a roll with both popular and experimental artists…

"It was a period of time – '73 to '75, I suppose – that was plumb in the middle of when A&R men were throwing money at prog bands. I was into Henry Cow and Chris Cutler, who were making music that was very strange, and I don't know if it was because I was living in the South-East of England but I was very much in to 'the Canterbury sound'. These were artists like Soft Machine, Hatfield And The North, Caravan, Robert Wyatt, National Health – all those kinds of jazz-rock bands.

"Fortunately, I had a very good friend at school who liked similar music so I had a 'partner in crime', otherwise I'd have been swimming against the tide during my school years – it was very much easier with two of you discovering music. He was very much into Frank Zappa and Captain Beefheart, so between the two of us we had a few weird and wonderful bases covered. That was my time to be soaking up music as a young teenager. It was before punk, and people say that punk killed prog but I think it really just ran its course."

Pictures Mike Prior

Getty Images

Getty Images

"PEOPLE ARE MAKING MUSIC DIGITALLY BUT STILL RELEASING IT AS AN LP SO IT SHOWS YOU THE POWER OF VINYL"

STEVE DAVIS

The time when the prog scene ran out of steam coincided with Steve's interest in music waning, but luckily something was there to replace it: snooker. During the following decade he won six World Championships and the same number of UK Championships, helping to bring the sport to millions and becoming the world's top player. It was during this period that his love of music returned, but this time a new genre beckoned…

"I picked music up again by listening to pirate radio stations playing a lot of soul and funk," he says. "I still listened to jazz-rock like Soft Machine and those kinds of bands, also British bands like Nucleus and American jazz-fusion, like Herbie Hancock, George Duke, Weather Report and Chick Corea.

"I started going to a record shop in London's King's Cross called Mole Jazz and the guy there put me more onto new jazz-fusion music and started to listen to a lot of vocal stuff, getting into soul music in the mid 80s. I then became a huge soul collector, buying singles and albums. That continued throughout the 90s."

During the 2000s, Steve's collection of soul records reached saturation point, so when he was asked to do a weekly radio show on Phoenix FM, he chose alternative music as his theme.

"Soul had run its course for me, in terms of collecting," he explains. "I still enjoyed it but stopped chasing the modern-day soul artists, so I asked the station if I could do a more far-out radio show instead, playing the older stuff like Gentle Giant and Magma who were my one massive French band – a big part of my life. But as a result of playing that music, I explored what had been going on since the 70s, in terms of alternative music, and then stumbled upon a load of artists I never knew about."

Steve's *The Interesting Alternative Show* has been airing for a decade now and in that time his guests have introduced him to yet more artists. He's now listening to and playing everything from techno to broken-beat electronica – the progressive theme running through all of these genres is the same thing that had attracted him to artists during the 70s.

"In a way, these old and new artists are like-minded people," he muses. "Any artist that has progressive ideas moves with the times but they're making modern music in different ways. It wasn't just new artists I was discovering, I was also finding out what the likes of Frank Zappa had been doing since 1976 and how many albums that had been made by bands similar to Magma – artists like Albert Marcœur, who I didn't know about at the time. I thought 'this guy is amazing, how come I didn't find out about him?', so I had a big pool of years to tap into, so that was quite exciting, to stumble upon all of these artists around the world who had moved prog on, so to speak.

"My listening habits have now moved in different directions. I suppose it's still quite edgy, as I like some of the very clever electronic music that's being made. There are some artists out there taking things to another level, in a different medium, making music on a laptop. People are making music digitally but still releasing it as an LP so it shows you the power of vinyl."

DON'T ADJUST YOUR SET...

Steve's life has taken many twists and turns over its 60 years – with cue in hand and musically – and another one occurred earlier this year. After retiring from professional snooker, Steve would've been happy with his radio show and playing the odd exhibition match but the world of high-profile festival DJing unexpectedly beckoned…

"The radio show is a weird show," Steve laughs. "We put it on late at night so people don't turn it off, but then we got asked to go along to the Redchurch Brewery in Bethnal Green. The guy who runs it is a bit of a music fan and a DJ himself. In his tap room he had a music system and invited us to come along and do a Friday show every now and again. It didn't have to be dancefloor stuff just whatever we wanted. So me and Kavus Torabi, who I do the radio show with, did that and the people from Bloc Weekend came along to one of the shows. By that time we'd included a bit more electronic stuff and they asked us if we wanted to play the festival, so we went down and did that, which was a big thrill.

"Subsequent to that, the BBC decided to do a mini-documentary on us and put in on iPlayer. It was called *Snookerstar DJ*, about the weird thing of me retiring and becoming a DJ, kind of capturing what a strange world we live in: 'Steve Davis, techno DJ, what on Earth is going on?!' So we had great fun and the BBC did a fantastic job of the documentary. They showed it at the World Snooker Championships and then, all of a sudden, the phone started ringing with people asking us to DJ, and one of them was Glastonbury – it was mad."

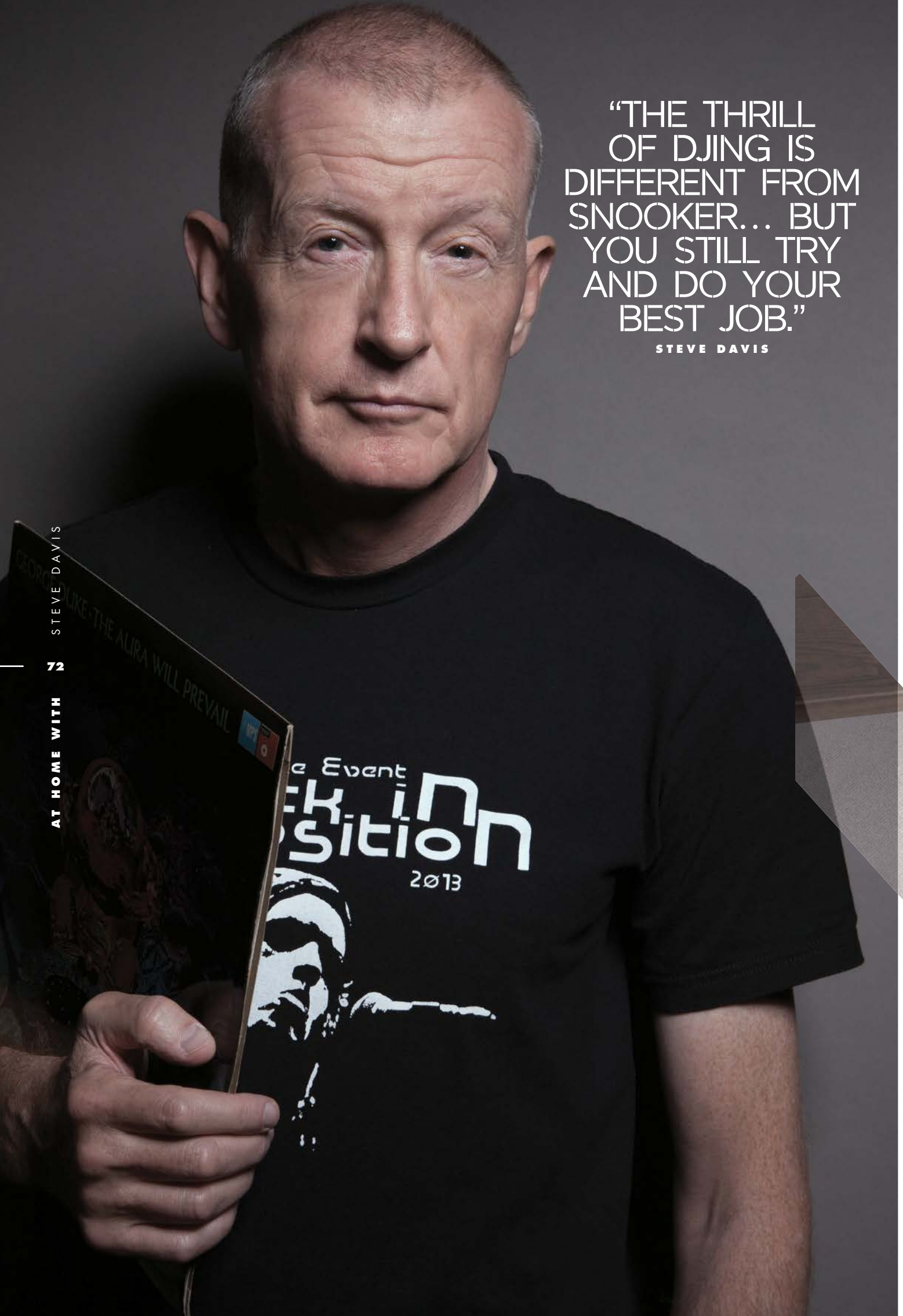
"I needed a bit of 'Dutch courage' for that first Bloc Weekend and the Glastonbury one. I think our set was at 5 o'clock and we started drinking at 12, just to get brave! But we needn't have worried

SHEFFIELD, UNITED?

Steve now realises that, if his love for avant-garde electronica had developed a couple of decades earlier, he could've brought together the worlds of electronic music and professional snooker together in the home of both: Sheffield.

"I'd be in Sheffield [at the World Championship] and I'd walk up a road called Division Street and to these second-hand record shops," he recalls, "but because I was in the soul world back then, I'd walk right past Warp Records and not find the music coming from the shop part that appealing.

"I subsequently started to realise how clever the bands like [Warp artists] Autechre are. The amount of times I must've walked past that shop in the 90s – I probably could've got loads of rarities if I'd known about them back then!"



because the thing about the festivals is that they're full of music fans so once you realise that you're among your own, it's fine. People probably turned up because of an element of novelty but we had 500 people in the tent and 1,500 outside of it, and they enjoyed it and stayed – or if they left someone else replaced them so it looked like it was full!

"Kavus is a musician so he's used to performing and it's great fun, and you do get a real buzz. I never thought I'd have so much fun from standing behind record decks so I can understand why people enjoy it."

Steve and Kavus have since DJed at more festivals, including BlueDot, Tramlines and Green Man, and they've more events planned.

"It's bizarre, there was absolutely no plan," Steve says. "It'll be interesting next summer, to see if it was a novelty or those people who watched us will want us back! I mean, we can't DJ weddings or a crowd that want certain beats – ours are a bit stranger than that. We *are* pretty niche, but where we find people that like our music the feedback is wonderful. I guess if you can follow a Gentle Giant track then you're the person who might appreciate complicated electronic music.

"The thrill of DJing is different from snooker, and of course I'm not making this into my profession – it's just a bit of fun you know – but you still try and do your best job. I suppose you could say that once you've achieved a bit of the excitement playing in a snooker tournament you become a bit of an adrenaline junkie, without even knowing it. And funnily enough, the scariness of what's going to happen by agreeing to play a festival – even though we're just pressing a button, not even doing any mixing – is another adrenaline rush so that's perhaps why I'm gravitating towards the fun of it."

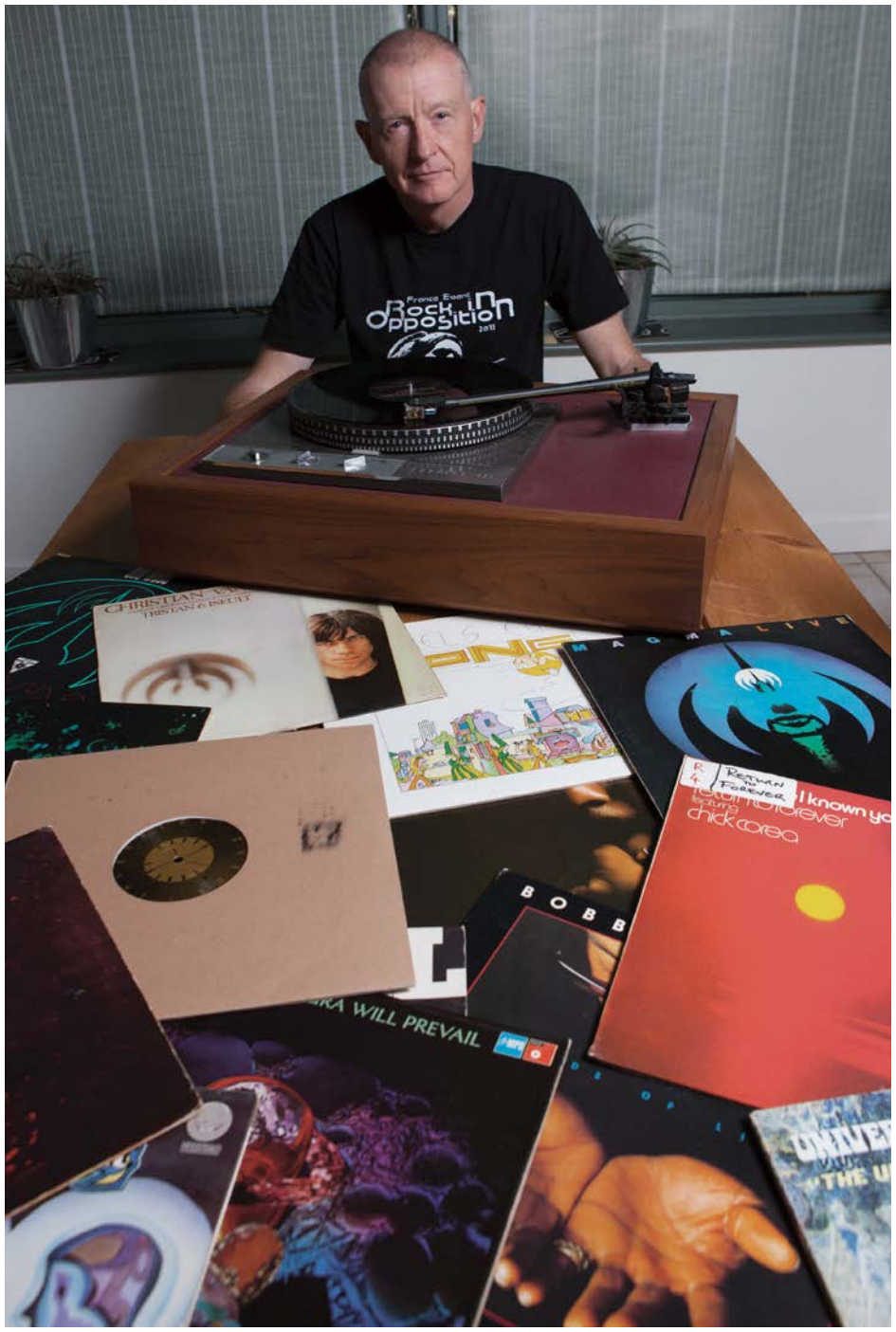
GREEN BAIZE GOODBYES

Lastly, we get on to Steve's former profession, which he retired from earlier this year. Although he still remains on the BBC's commentary team and within the main coaching set-up, he certainly doesn't miss the game…

"It had run its course – certainly my enthusiasm for travelling the world with a cue trying to compete with another generation," he explains. "I successfully managed to compete against a couple of generations after me but there wasn't much left in the tank. The standard was getting ever-better so I wasn't getting much reward for my efforts, and when my Father passed away earlier this year, the last reason for me picking up my cue and going to practice with him evaporated so my reasons for playing finished. I was doing it a bit for him in the end, without knowing it. I thought, 'do I need to practice and play in these events?', and the answer was 'no, not really'.

"I haven't lost touch completely with the game, but I'm not going to make a comeback! It was wonderful and I'm thankful for snooker, and never became disillusioned with the game. Snooker has given me so much pleasure and was a hobby that just went to ridiculous levels – not just a career but a lifelong passion. The warm feeling, the bonhomie of it all, the crowds – you know… my situation in the game, where I'm placed like a 'founding grandfather', it warms my heart that people think I'm that much a part of it, and for them, when they were growing up, I was the person at the top of the game. It only leaves good feelings.

"The longer-term plan is to get a bit more planning with the radio show and what I'm doing with my musical interests. I'm not intending to get involved in the music business but it might be a bit of fun to actually mess around and make some music on a computer, that might be quite interesting."



THE STEVE DAVIS
VINYL COLLECTION

Q Tell us about your collection...
I'm not sure of its size. At its peak, I probably had eight or nine thousand soul singles – I was going a bit mad on it at the time. There are plenty more collectors out there who have more! I've probably got a couple of thousand soul albums.

With the prog albums, I just kept the ones I really treasured. I don't even remember what happened to the rest – I must've traded them in. I'm completely vinyl now and have another two or three thousand experimental albums. I'm quite interested in some of the electronic dance stuff. I like some techno music, even though it's not perhaps for listening to at home, and the history of that is also quite fascinating, and I've just discovered a label called Basic Channel which is like a Berlin early analogu-ey, dub techno label. It's just amazing what's out there.

Q Have you any rarities?
I've got the odd acetate, like one of the Magma albums and a couple of rare soul singles, but to be quite honest in the soul world the rarity of something has no bearing on how good it is! In fact, within all the 'music worlds' I listen to, there are only a limited number of people so it's never that rare and the values haven't shot through the roof. There's an occasional prog album, like the original Comus album *First Utterance* and a load of the Vertigo albums, that sell for a load of money but that wasn't exactly the kind of music I was listening to so I wasn't chasing it.

Q Do you have a listening room?
I did have a big house with a dedicated room but your life changes and now the vast majority of my records are in a lock up. I haven't got a big house – I think as you get older you downsize, you don't want the aggro, you have to clean it and decorate it! So I have a 'working number' of records, a couple of hundred LPs with me at any time. I'm happy not to have all my records within arm's reach. The music is there to be enjoyed but I don't really like the idea of having a dedicated room as that puts pressure on the music, I just like to listen in a 'normal' environment.

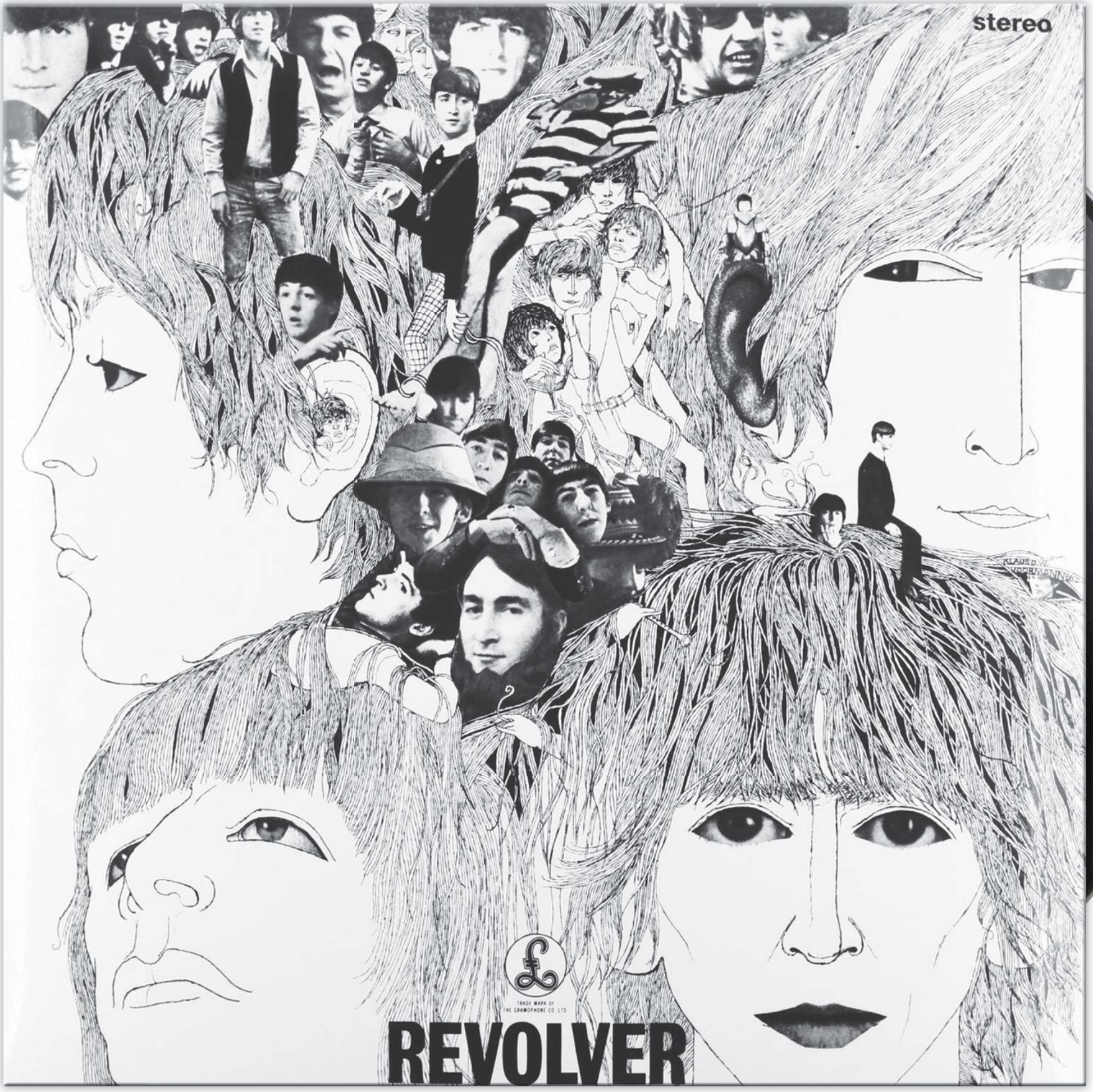
Q If someone were to look at your collection, what do you think they would conclude about its owner?
They'd probably think that this person doesn't necessarily just tap their feet to the music, it's more of a listening experience. They might think that this person would prefer to *not* like something on three or four listens and then it grows on them.

Q Are you a 'sophisticated' listener?
Ooh, no. There's the expression 'Intelligent Dance Music' [IDM], which supposes that there's some 'unintelligent' dance music out there. Of course, no-one in their right mind, when they're trying to make music, would make it unintelligent. That's a bit like people who listen to classical music thinking that they're better than who like Adele. It's bollocks. It's just the kind of music they like to listen to.

So the stuff I like isn't that ['intelligent'] but sometimes it's complicated. With Frank Zappa, you might not necessarily like it the first time but as long as you're prepared to give it a few plays, then it becomes your friend. It's why people preferred Genesis and Yes to Gentle Giant, because with Gentle Giant you needed to give it a few more plays and sometimes people just don't have the patience. ●

Classic Album
THE BEATLES
REVOLVER

In the two-and-a-half years since their appearance on The Ed Sullivan Show kickstarted the British Invasion, The Beatles had outgrown the beat-group format and were evolving at an unprecedented rate. Their lives, their relationships, their influences, their drugs of choice and their ideologies were changing. Chris Vinnicombe explains how it was high time for the band to step off the carousel and climb through the looking glass…


stereo
KLAUS O. VOORMANN
TRADE MARK OF
THE GRAMOPHONE CO LTD
REVOLVER

Recording Produced by GEORGE MARTIN
Cover Designed by KLAUS VOORMANN
Back cover photo by ROBERT WHITAKER

THE BEATLES

REVOLVER

PCS 7009

SIDE ONE

		LEAD SINGER
1.	**TAXMAN** *(Harrison)*	George Harrison
2.	**ELEANOR RIGBY** *(Lennon-McCartney)*	Paul McCartney
3.	**I'M ONLY SLEEPING** *(Lennon-McCartney)*	John Lennon
4.	**LOVE YOU TO** *(Harrison)* Tabla - Anil Bhagwat.	George Harrison
5.	**HERE, THERE AND EVERYWHERE** *(Lennon-McCartney)*	Paul McCartney
6.	**YELLOW SUBMARINE** *(Lennon-McCartney)*	Ringo Starr
7.	**SHE SAID SHE SAID** *(Lennon-McCartney)*	John Lennon

SIDE TWO

		LEAD SINGER
1.	**GOOD DAY SUNSHINE** *(Lennon-McCartney)*	Paul McCartney
2.	**AND YOUR BIRD CAN SING** *(Lennon-McCartney)*	John Lennon
3.	**FOR NO ONE** *(Lennon-McCartney)* Horn-Alan Civil	Paul McCartney
4.	**DOCTOR ROBERT** *(Lennon-McCartney)*	John Lennon
5.	**I WANT TO TELL YOU** *(Harrison)*	George Harrison
6.	**GOT TO GET YOU INTO MY LIFE** *(Lennon-McCartney)*	Paul McCartney
7.	**TOMORROW NEVER KNOWS** *(Lennon-McCartney)*	John Lennon

TRADE MARK OF
THE GRAMOPHONE CO. LTD.

LONG PLAY 33⅓ R.P.M

E.M.I. RECORDS
(The Gramophone Company Ltd.)
HAYES · MIDDLESEX · ENGLAND

Digital Remaster © 2009 The copyright in this sound recording is owned by EMI Records Ltd. © 2012 EMI Records Ltd.
This label copy information is the subject of copyright protection. All rights reserved. Artwork © 2012 Apple Corps Ltd.
"Beatles" is a trademark of Apple Corps Ltd. Made and Printed in the E.U.

IMPORTANT This record is intended for use only on special stereophonic reproducers. If you are doubtful of the suitability of your reproducer for playing this record, we recommend you to consult your record dealer.
Most equipment designed for playing stereophonic records may, however, be used with perfect safety for playing normal 33 r.p.m. and 45 r.p.m. microgroove records.

Use NEW
EMITEX
RECORD CLEANER
The use of NEW EMITEX provides an effective means of ensuring groove cleanliness so essential to good reproduction. Its regular use will lengthen the life of the record and reduce the static charge. *Available from Record Dealers.*

In February 1964, America was in a state of shock. John F Kennedy's assassination in Dallas on 22 November 1963 was still fresh in the mind of each and every US citizen. After weeks spent mourning the death of their youthful, popular president, the country needed something to smile about – and The Beatles were it.

Stateside TV star Ed Sullivan had witnessed Beatlemania at first hand when passing through Heathrow airport in late 1963 and sensed the arrival of an Elvis-sized pop phenomenon. Rather than accepting the initial offer of a large fee for a single appearance on Sullivan's Sunday night variety show, The Beatles' manager Brian Epstein was shrewd enough to recognise the exposure that multiple appearances in front of audience on the scale of Sullivan's could bring.

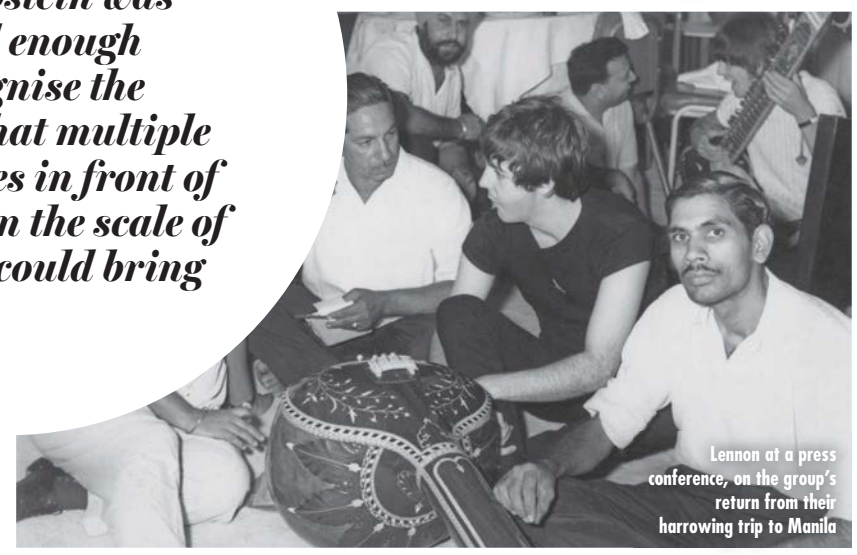
Epstein settled for a smaller fee in return for appearances on three consecutive Sundays, with the band opening and closing each show. The Beatles made their debut on the show on 9 February 1964 and some 73 million Americans tuned in. 40 per cent of the American population did so again, a week later. John Lennon, Paul McCartney, George Harrison and Ringo Starr became truly global superstars. It's fair to say that amidst the somewhat chequered history of pop management, there have been worse deals.

The Beatles with their manager, Brian Epstein, arriving in London on 8 July 1966 – where they are welcomed by a crowd of 200 fans

The Beatles' manager Brian Epstein was shrewd enough to recognise the exposure that multiple appearances in front of audiences on the scale of Sullivan's could bring

The Beatles talk to press during reheasals for *The Ed Sullivan Show*, in February 1964 at CBS's Studio 50 in New York City

All pictures Getty Images



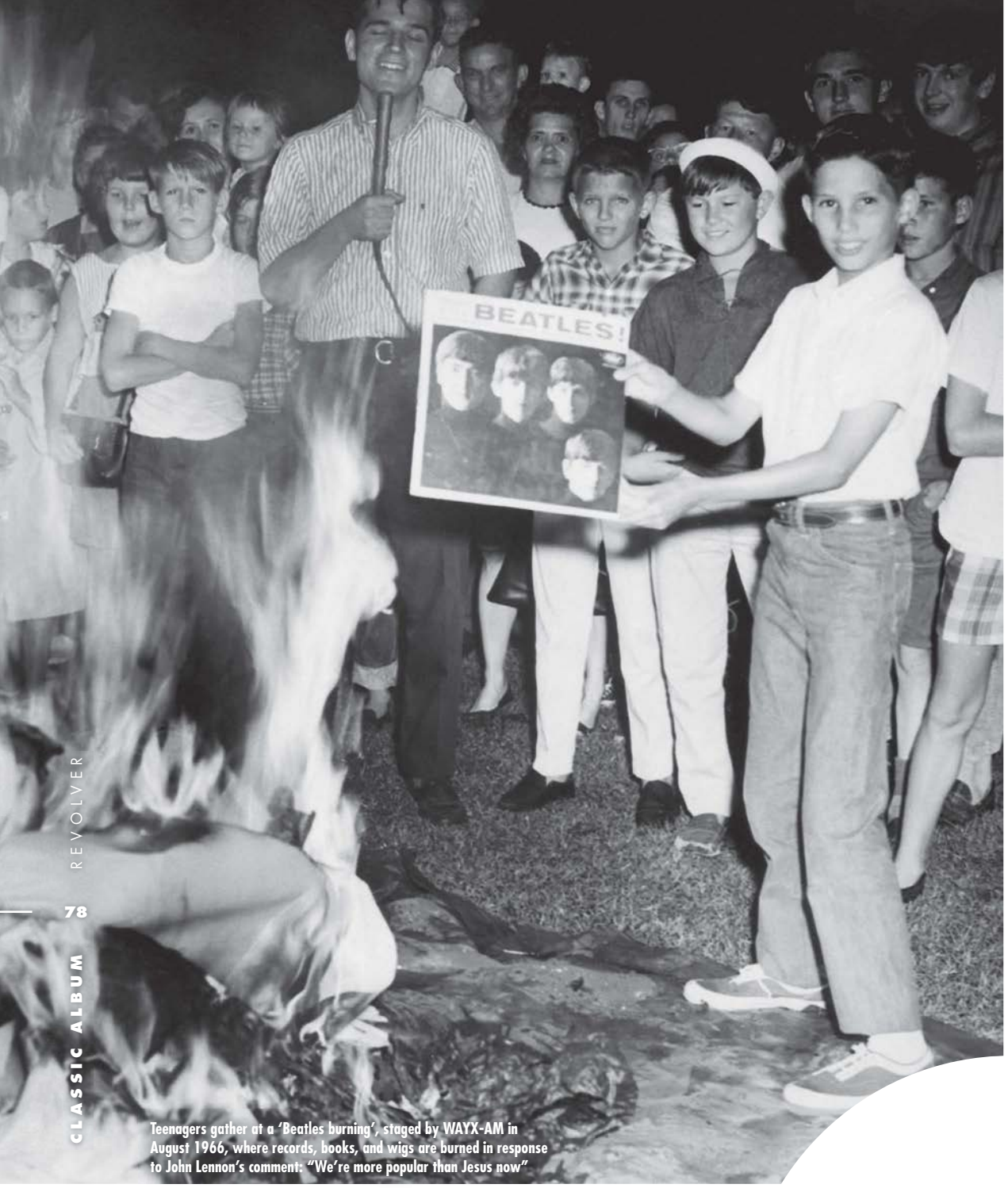
Lennon at a press conference, on the group's return from their harrowing trip to Manila

HAPPINESS IS A WARM PUN

The band didn't reach a decision on the album title until late June 1966, while on tour in Germany. Some sources suggest that *Revolver* was chosen in a Hamburg hotel which, if true, provides theorists with yet another symbol of The Beatles' rebirth. Other titles in the mix were *Abracadabra* (a favourite until they realised it had already been used by another band); *Beatles On Safari, Magic Circles* and *Four Sides Of The Eternal Triangle*. Keen fans of wordplay, *Revolver* appealed to The Beatles because it referred both to a gun and the physical motion of the record being played.

For the next two years, The Beatles existed in a bubble. The problem with bubbles is, eventually, they burst. Their final, turbulent concert tours of Germany, Asia and America in the summer of 1966 still featured crowd-pleasing Chuck Berry and Little Richard covers drawn from the band's formative Hamburg days – but these were now barely audible above the hysteria. The setlists didn't include any music at all from the long-player that they began recording on 6 April, even though it had already been released by the time their career as a live band ended in a half-full Candlestick Park in San Francisco on 29 August.

It seemed like millions of Americans had fallen out of love with The Beatles, but so had The Beatles themselves. Amidst a fractious and controversial American tour, during which the publication of Lennon's description of the band as "more popular than Jesus" had ignited the religious right



Teenagers gather at a 'Beatles burning', staged by WAYX-AM in August 1966, where records, books, and wigs are burned in response to John Lennon's comment: "We're more popular than Jesus now"

– provoking radio bans, protests that featured the burning of records and memorabilia on huge bonfires, threats and pickets by the Ku Klux Klan and even a papal denouncement – the spooked and drained Beatles decided to swap the stage for the studio for good. And yet they'd already committed to tape a high-water mark in the canon of popular music that would never be equalled.

FEELING FLUSH
***Revolver*'s artwork nearly included a picture of Paul on the toilet. "I went up to George Martin's office and I stood the artwork up on a filing cabinet," Voormann recalled in *MOJO* in 2006. "There was Brian Epstein, George Martin, his secretary and the four lads. I was scared, because nobody said anything. They were just looking at it. I thought, shit, they hate it. Then Paul looked closer and said, 'Hey that's me sitting on a toilet!' George Martin took a look and said, 'You can't show that!' Paul said, 'No, it's great!' But then he gave it some thought and said, 'Well, maybe we should take that one off…'"**

TURNING HEADS

Half a century later, it seems hard to believe that *Revolver* came out on 5 August 1966 (8 August in the US) without a particularly spectacular fanfare. Stateside, the LP suffered from unsympathetic running-order cuts that saw a trio of Lennon compositions – *I'm Only Sleeping*, *And Your Bird Can Sing*, *Doctor Robert* – omitted by The Beatles' US label Capitol Records, as they'd appeared on the US-only LP *Yesterday And Today* two months earlier.

Yesterday And Today, with its infamous withdrawn 'butcher' sleeve art, would mercifully be one of the last examples of Capitol hacking away at the band's work. A new contract with EMI in 1967 ensured that *Sgt. Pepper's Lonely Hearts Club Band* would be the first Beatles LP to be released in the US intact, even if there are discrepancies between the various pressings with regard to how the sound-collage loop plays in the run-out groove.

Though the response to *Revolver* from some corners was considered relatively lukewarm compared to that of the adoration heaped upon

John at the press conference follwing the group's return from Manila, where they'd played two live shows and experienced more controversy

Ray Davies reviewed Revolver for the Disc And Music Echo in a piece that reads like little more than a mixture of backhanded compliments and outright scorn

The Beatles at Heathrow Airport in August 1966, about to depart for the USA for their final (paid) live shows – wth cheering fans on the gantries above

Rubber Soul, it still topped the charts on both sides of the Atlantic for seven- (UK) and six- (US) week stints and was nominated for Album Of The Year at the Grammy Awards, though it was edged out by Frank Sinatra's retrospective *A Man And His Music*.

If Ol' Blue Eyes was looking back, some critics paid tribute to The Beatles' relentless forward motion. Richard Goldstein of *Village Voice* wrote: "We will view this album in retrospect as a key work in the development of rock and roll into an artistic pursuit." Allen Evans of the *NME* was in agreement: "This is a brilliant album which underlines once and for all that The Beatles have definitely broken the bounds of what we used to call pop." In February 1967, *Hit Parader* described *Revolver* as "the pinnacle of pop music."

Not everyone was speaking in such glowing terms, particularly Kinks mainman Ray Davies. Buoyed by bravado, Davies reviewed *Revolver* for the *Disc And Music Echo* in a piece that reads like little more than a mixture of backhanded compliments and outright scorn. *And Your Bird Can Sing* is "too predictable"; *I Want To Tell You* is "not up to The Beatles' standard"; *Yellow Submarine* "a load of rubbish" and *Love You To* is the "sort of song I was doing two years ago".

Davies would soon pen *Waterloo Sunset* – a song achingly beautiful enough to be on anyone's album

Mono or stereo?

If you're talking about the early Beatles LPs, it's a no-brainer: the mono mixes allow you to hear the recordings as the band intended. There's glorious energy and none of the hollow, hard-panned fake stereo, which suffers further from the washy extra reverb applied to the original twin-track recordings. On headphones, it seriously diminishes the experience of listening to the band's early catalogue and it's a shame that, thanks to the stereo versions on Apple Music, many younger ears are hearing the likes of *I Saw Her Standing There* for the first time with the vocals stuck out in the right channel.

Although The Beatles rarely attended stereo mix sessions and few teenage music listeners could afford expensive stereo equipment in the early 1960s, even during the recording of their second album, *With The Beatles* (released in November 1963), the band were already stretching the limits of twin-track recording. The liner notes of the 2009 remasters reveal: "Overdubbing using twin-track machines was achieved by copying the first recording to another tape while at the same time, adding more instruments or vocals. *Money*… required this process to be repeated yet again onto a third tape."

By the time you get to *Revolver*'s more expansive arrangements, the mono or stereo question is less cut and dried. The rockier numbers benefit from the extra focus of the mono mixes whereas *Tomorrow Never Knows* is a much more immersive listen in stereo. Of the 12-inch editions available today, the 2014 180-gram mono version (around £21) is mastered from the original analogue tapes and is a high-quality pressing with lots of dynamic punch. The stereo version (£16) is also on 180-gram vinyl and features the 2009 digital remaster. Mono is the purists' choice, but fans should own both.

The songs

1 *TAXMAN* Harrison

Harrison *lead vocal, rhythm guitar*
Lennon *backing vocals*
McCartney *backing vocals, bass, lead guitar*
Starr *drums, tambourine, cowbell*

Though *Revolver*'s Harrison-penned opener is a taut, biting attack on the painful income tax band in which The Beatles found themselves, it's clear that George's fortunes as a songwriter were on the up. The spoken count-in, added later, is layered with meaning, being both the sound of a miser counting pennies and an ironic nod to the spirited "one, two, three, four!" that kicked off their debut LP three years earlier.

2 *ELEANOR RIGBY* Lennon-McCartney

McCartney *lead vocal*
Lennon *backing vocals*
Harrison *backing vocals*
String octet *Tony Gilbert, Sidney Sax, John Sharpe, Jurgen Hess (violins), Stephen Shingles, John Underwood (violas), Derek Simpson, Norman Jones (cellos)*

For all the controversy caused by Lennon's "more popular than Jesus" statement, *Eleanor Rigby*'s "no-one was saved", framed by a chilling George Martin strings inspired by Bernard Herrmann's *Psycho* score, was an equally stark rejection of Christianity. Though McCartney and Lennon would later squabble over the authorship of various lines, the face that the song's protagonist "keeps in a jar by the door" has been pinpointed as the most startling and memorable image in The Beatles' catalogue.

3 *I'M ONLY SLEEPING* Lennon-McCartney

Lennon *lead vocal, acoustic guitar*
McCartney *backing vocals, bass*
Harrison *backing vocals, lead guitar*
Starr *drums*

Lennon's hymn to drug-induced lethargy is adorned by a backwards lead guitar part played by Harrison, constructed in a six-hour session with producer George Martin. Harrison composed the part, Martin transcribed it in reverse, then it was recorded as transcribed before the tape was reversed. The locations of the backwards guitar parts vary depending on whether you are listening to a UK or US mono or stereo mix.

4 *LOVE YOU TO* Harrison

Harrison *lead vocal, acoustic and electric guitars*
McCartney *backing vocals*
Starr *tambourine*
Anil Bhagwat *tabla*
Unnamed musicians from the Asian Music Circle *sitar, tambura*

The sitar had entered The Beatles' studio vocabulary at the end of 1965 on *Rubber Soul*'s *Norwegian Wood*. In its own way, Harrison's second compositional contribution to *Revolver* is as revolutionary as *Tomorrow Never Knows*, as *Love You To* shares a full-scale embrace with traditional Asian music way beyond anything heard before in Western pop music.

5 *HERE, THERE AND EVERYWHERE* Lennon-McCartney

McCartney *lead vocal, acoustic guitar, bass, finger-snaps*
Lennon *backing vocals, finger-snaps*
Harrison *backing vocals, lead guitar*
Starr *drums, finger snaps*

One of McCartney's finest songs, also much admired by Lennon, this was the product of a transatlantic exchange between The Beatles and Brian Wilson. When *Rubber Soul* inspired The Beach Boys' genius to produce his own "complete statement," free of filler, *Pet Sounds* was the staggering result. Mike Love didn't get it, but Paul McCartney did, and two weeks after hearing *God Only Knows*, he penned this, sitting by the pool outside John Lennon's Weybridge home. His bandmate was 'only sleeping' inside.

The songs *continued*

6 *YELLOW SUBMARINE*
Lennon-McCartney

Starr *lead vocal, drums*
McCartney *backing vocals, bass, shouting*
Lennon *backing vocals, acoustic guitar, shouting*
Harrison *backing vocals, tambourine*
Mal Evans *bass drum*
Other backing vocalists *Mal Evans, Neil Aspinall, George Martin, Geoff Emerick, Patti Harrison, Brian Jones, Marianne Faithfull, Alf Bicknell*

George Martin's experience of producing comedy records and working with the likes of Peter Cook, Dudley Moore and Bernard Cribbins proved fruitful during the recording of this novelty hit, conceived by Paul as a children's song for Ringo to sing, with lyrical input from Lennon and Donovan. It was the best-selling single in the UK in 1966, for which it won an Ivor Novello Award.

7 *SHE SAID SHE SAID*
Lennon-McCartney

Lennon *lead vocal, rhythm guitar, organ*
Harrison *backing vocals, bass, lead guitar*
Starr *drums, shaker*

Paul McCartney is conspicuously absent from the final track on the album's majestic Side 1, the last song recorded during the *Revolver* sessions. United by their shared experience of acid, which Paul still hadn't taken, Lennon and Harrison collaborated closely in piecing together a song that John wrote, inspired by actor Peter Fonda's buzz-killing assertions at a party in LA that he knew 'what it's like to be dead' following an accident with a gun as a child. The results are hard to argue with and Ringo's drum part is extraordinary, as is the audacious mix of time signatures.

8 *GOOD DAY SUNSHINE*
Lennon-McCartney

McCartney *lead vocal, bass, piano, handclaps*
Lennon *backing vocals, handclaps*
Harrison *backing vocals, handclaps*
Starr *drums, handclaps*
George Martin *piano solo*

Side 2 opens with a two-minute blast of McCartney optimism that sounds effortless. Though the the lyrics are rather lightweight in comparison to the rest of the album, it's an otherwise-perfect pop moment that recalls The Lovin' Spoonful's transatlantic hit *Daydream* of the same year.

9 *AND YOUR BIRD CAN SING*
Lennon-McCartney

Lennon *lead vocal, rhythm guitar, handclaps*
McCartney *backing vocals, lead guitar, bass, handclaps*
Harrison *backing vocals, lead guitar, handclaps*
Starr *drums, tambourine, handclaps*

Following Paul's breezy pop moment comes another, this time from John, notable for its distinctive harmony lead guitar lines performed by Harrison and McCartney. Though he later described the song as "fancy paper around an empty box," *And Your Bird Can Sing* features a songwriter distancing himself from the 'straights' of the material world and pointing the way towards another, turned-on state of consciousness, just as he did in *Rain*, the *Paperback Writer* B-side recorded during the *Revolver* sessions.

10 *FOR NO ONE* Lennon-McCartney

McCartney *lead vocal, bass, piano, clavichord*
Starr *drums, tambourine*
Alan Civil *horn*

McCartney's detached account of the end of a relationship is another of those perfect two-minute songs in The Beatles' catalogue. Slightly reminiscent of *Rubber Soul*'s *In My Life* in that it is both poignant and baroque-flavoured, *For No One* has a neat, economical arrangement featuring esteemed French-horn player Alan Civil. Not for the first time, McCartney pushed a classical musician out of his comfort zone with truly great results.

11 *DOCTOR ROBERT*
Lennon-McCartney

Lennon *lead vocal, rhythm guitar, harmonium*
McCartney *backing vocals, bass*
Harrison *lead guitar, maracas*
Starr *drums*

Regardless of whether Lennon's *Doctor Robert* was Dr. Robert Freymann (Manhattan's physician to the stars who dosed his patients with amphetamines), 'Groovy Bob' Fraser (a London scenester and gallery owner who partied with the Beatles and Stones), Bob Dylan or even if, as he later claimed, the song was autobiographical, it seems to hint that on some level, John already regarded the blissful promises offered by mind-expanding substances and their gatekeepers with some degree of cynicism.

12 *I WANT TO TELL YOU* Harrison

Harrison *lead vocal, lead guitar, handclaps*
McCartney *backing vocals, bass, piano, handclaps*
Lennon *backing vocals, tambourine, handclaps*
Starr *drums, maracas, handclaps*

A third George song on a Beatles long-player for the first time, *I Want To Tell You*'s jaunty backing seems to place it in the same camp as Paul's *Good Day Sunshine* and *Got To Get You Into My Life*. Despite the musical family resemblance, George's slant is more philosophical. Wrapped up in the Trojan horse of a simple love song, Harrison, in the midst of an LSD-fuelled surge of creativity, is attempting to process an "avalanche of thoughts that are so hard to write down or say or transmit."

13 *GOT TO GET YOU INTO MY LIFE* Lennon-McCartney

McCartney *lead vocal, bass*
Lennon *rhythm guitar, organ*
Harrison *lead guitar*
Starr *drums, tambourine*
Eddie Thornton, Ian Hamer, Les Condon *trumpets*
Alan Branscombe, Peter Coe *tenor saxophones*

The *Revolver* sessions' second song saw Paul looking to Motown for inspiration, sounding rather conservative next to *Tomorrow Never Knows*, which was recorded directly before it and follows it on the album. It's perhaps telling that McCartney later described the lyric as 'an ode to pot' – with his bandmates enjoying the liberating effects of acid, Paul, yet to try LSD until the following year, was still writing in idioms, albeit with considerable finesse.

14 *TOMORROW NEVER KNOWS*
Lennon-McCartney

Lennon *lead vocal, organ, tape loops*
McCartney *bass, backwards guitar solo, tape loops*
Harrison *sitar, tamboura, tape loops*
Starr *drums, tambourine, tape loops*
George Martin *piano*

It seems remarkable now that the apparent denouement of *Revolver*'s psychedelic ambitions – and comfortably the most futuristic sound recording ever realised by a pop group at that point – was the first song The Beatles recorded for the album. Begun on 6 April 1966, fewer than three years after Lennon and McCartney had penned *She Loves You* in a Newcastle hotel room, *Tomorrow Never Knows* saw the band, George Martin and Geoff Emerick take the role of sound architects, painting a spiralling landscape around Lennon's LSD-propelled journey through the void.

with a woozy vocal outro that owes a great deal to *Revolver* – but it's difficult to take his assessment of the album seriously. History – and probably Ray Davies, too, if he's honest – would have other ideas about the significance of this slab of vinyl with its distinctive black and white cover.

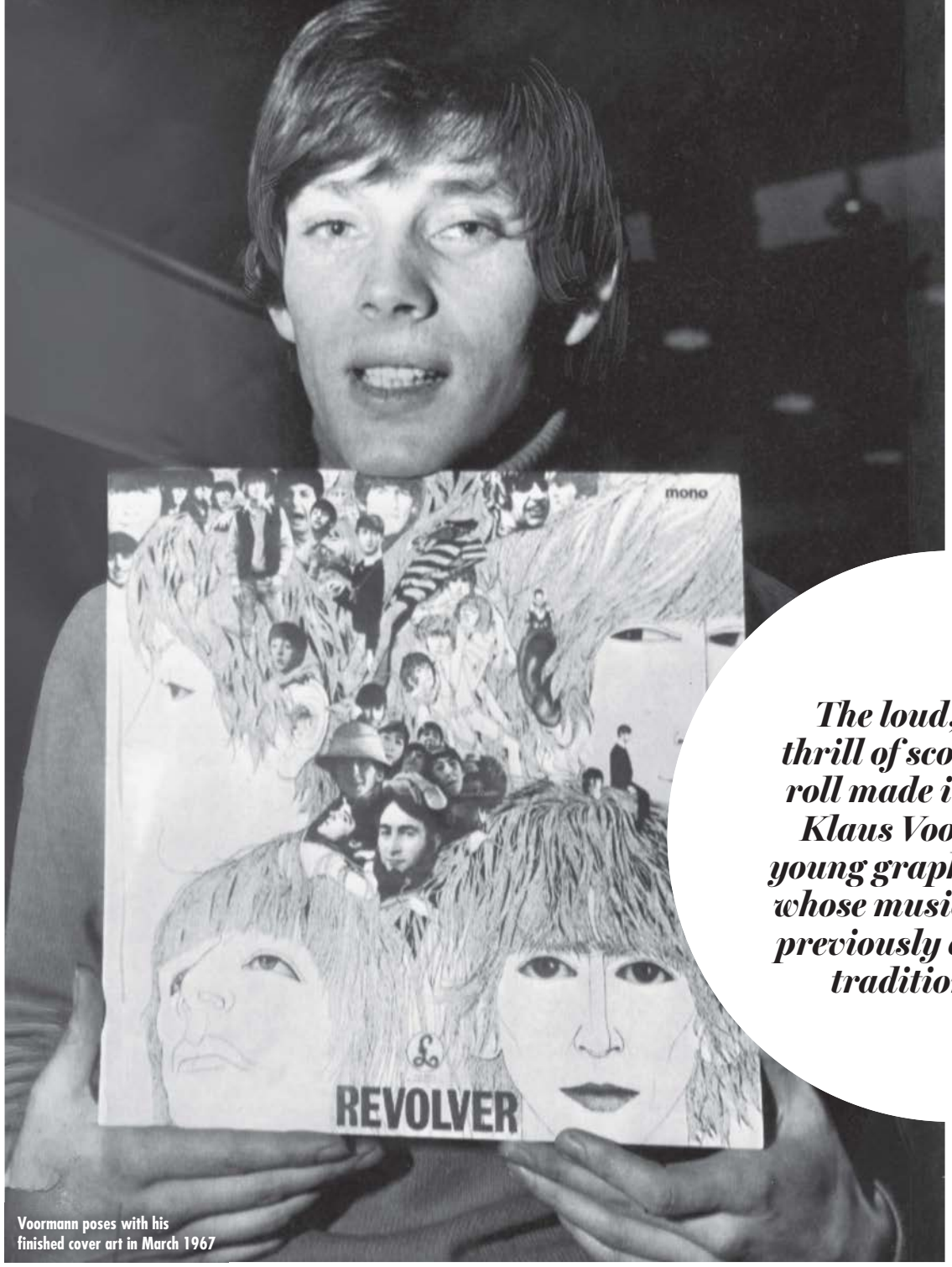
DEUTSCH CONNECTION

The artist that The Beatles chose to create the cover of one of the earliest long-players of the psychedelic era provided a direct link back to the period when the band were a leather clad, not-yet-fab five playing the raucous bars and strip joints of Hamburg's Reeperbahn. Klaus Voormann had been raised in the northern suburbs of Berlin in a family interested in art, literature and classical music, but his first encounter with rock 'n' roll came courtesy of performances by young Liverpool groups Rory Storm And The Hurricanes (whose drummer called himself Ringo Starr) and The Beatles in the Kaiserkeller club in 1960.

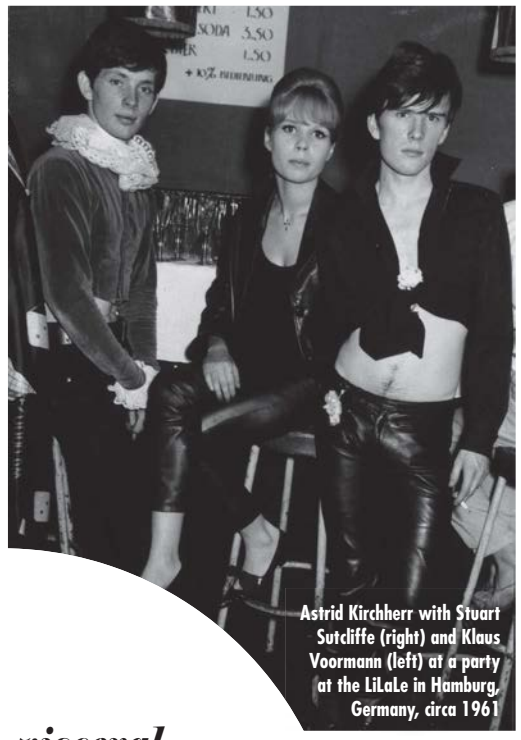
An argument with his artist friend Jürgen Vollmer and then-girlfriend Astrid Kirchherr had seen Voormann wander into the Kaiserkeller, where the loud, visceral thrill of scouse rock 'n' roll made its mark on a young graphic designer whose musical diet had previously consisted of traditional jazz. Astrid Kirchherr would go on to start dating The Beatles' ill-fated bassist Stuart Sutcliffe, while Kirchherr and Vollmer's photography of the band remains the most evocative imagery of The Beatles

This one goes to 11

Manufactured only on the first day of UK pressing before being quickly recalled, mono copies of *Revolver* (PMC 7009) that contain matrix number XEX 606-1 stamped into the run-out groove on Side B feature an alternative mix of *Tomorrow Never Knows*. George Martin made an eleventh-hour call to replace mono remix #11 with the earlier mono remix #8, but a quantity had already been manufactured before the change was made. #11 has a slightly louder vocal and a longer fade with more piano; the effects-loops fade in and out suddenly and there are sonic discrepancies such as the ADT (Artificial Double Tracking) effect entering clumsily on the second word of the opening line of Lennon's vocal, and a missing backwards guitar phrase. While this version of the LP isn't that difficult to track down – thousands have made it into circulation – it's a very desirable rarity that commands a price of around £400 (versus £100 and £150 respectively for the 'standard' mono and stereo first pressings). Don't fancy forking out but want to listen to remix #11? Head to YouTube…



Voormann poses with his finished cover art in March 1967



Astrid Kirchherr with Stuart Sutcliffe (right) and Klaus Voormann (left) at a party at the LiLaLe in Hamburg, Germany, circa 1961

FIRST DRAFT
Photographer Robert Freeman had shot and designed the covers for *With The Beatles, A Hard Day's Night, Beatles For Sale, Help!* and *Rubber Soul*. His vision for the *Revolver* sleeve was a circular photo montage of the band's faces that'd melt into one when the sleeve was spun, but the band opted to use Klaus Voormann instead. Freeman and The Beatles ended their association amicably that year, as he was due to start working on a film, but some have alleged this may have been due to an affair between Lennon and Freeman's then-wife, model Sonny Drane (who was also possibly the inspiration for *Norwegian Wood*).

The loud, visceral thrill of scouse rock 'n' roll made its mark on Klaus Voormann, a young graphic designer whose musical diet had previously consisted of traditional jazz

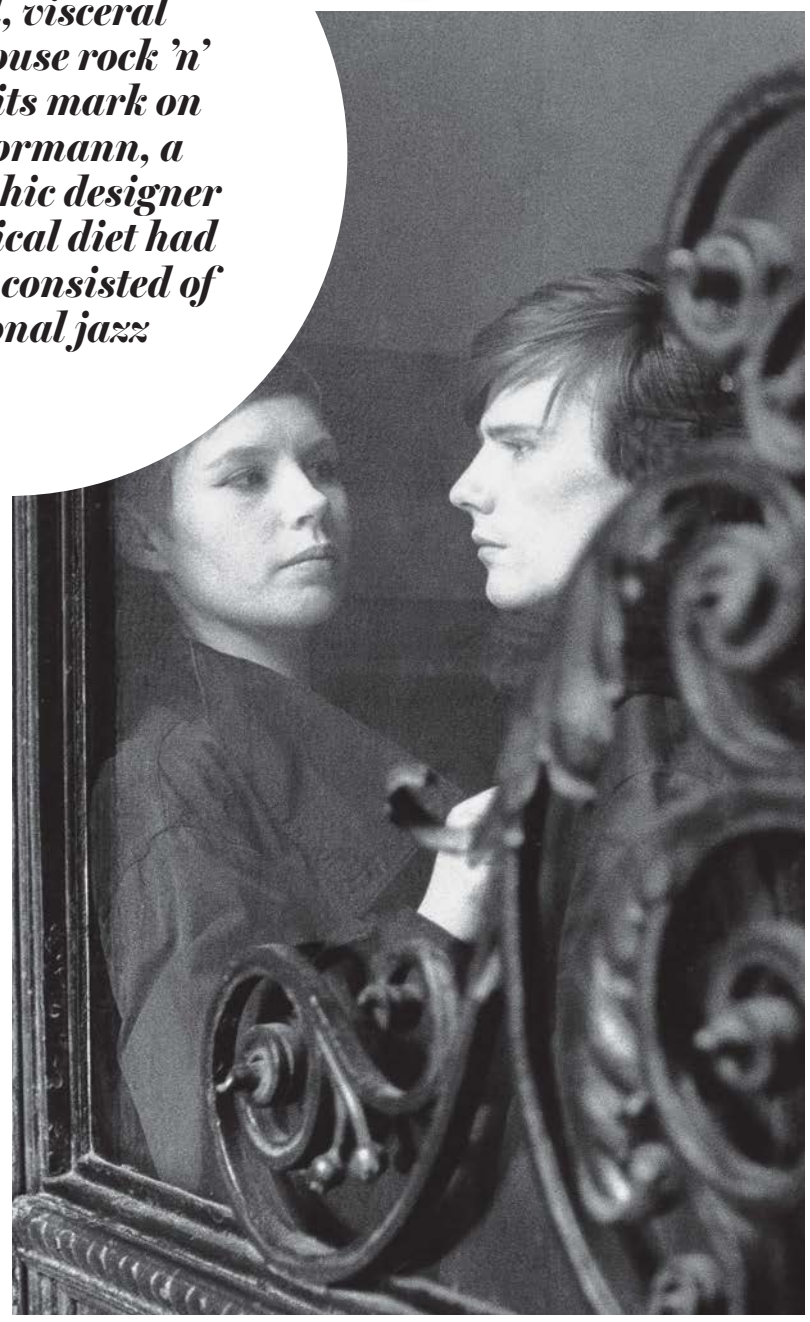
captured pre-Epstein. It was this trio of artists The Beatles would also have to thank for their iconic haircuits: Sutcliffe was the first to be persuaded to forego Brylcreem and adopt the 'moptop' look with a heavy fringe sported by many young Germans at the time.

Voormann had attempted to show John Lennon a record sleeve he'd designed on that very first night in the Kaiserkeller, but the then-unreconstructed Lennon brushed him off and advised he speak to Sutcliffe, "the artist 'round here", instead. Six years later, circumstances had changed. Lennon picked up the 'phone to ask Voormann if he had any ideas for the cover of the band's new album."I thought, 'Shit! Doing a cover for the most famous band in the world!'," Voormann told *The Guardian* in July 2016. "At moments like that, you could suddenly forget that they had once been scruffy little Liverpool boys. I thought, 'My God, I can't do that!'"

But do it he did. "The band all asked me to come down to Abbey Road Studios," Voormann recalls. "This was when they had recorded about two-thirds of the tracks for that album. When I heard the music, I was just shocked, it was so great. So amazing. But it was frightening, because the last song that they played to me was *Tomorrow Never Knows*. It was so far away from the early Beatles stuff that even I myself thought, well, the normal kind of Beatles fan won't want to buy this record, but they did."

"I wanted to push the design further than normal," Voormann told *MOJO* in 2006. "I did a scribble piece on a big A2 layout sheet of paper, with lots of different sketches of the little heads, in felt pen. I didn't do the big representation. I just went to see them with that piece of paper folded up in my pocket and that was enough!"

Despite the kaleidoscopic sounds in its grooves, *Revolver*'s sleeve art was defiant in monochrome. Voormann's mix of black line-drawing and collage used official Beatle photographs taken by Robert Whitaker and personal pictures contributed by the band members themselves. Voormann's name



'LIVE' RECORDING
During the recording of *Yellow Submarine,* in an effort to create a submerged sound effect for his vocal, Lennon persuaded engineer Geoff Emerick to immerse a microphone in water, after attempts at singing while gargling failed to produce the desired effect. The microphone was wrapped in a condom for protection and dropped into a milk carton, though all concerned had a lucky escape: the mic was phantom-powered and could easily have electrocuted somebody.

Police line the field, protecting The Beatles from enthusiastic fans during the concert in Shea Stadium, New York, 23 August 1966

31 August 1966 – The Beatles arrive in London in the early hours of the morning, having returned from their American tour

For all the mind-altering chemicals and Eastern philosophies absorbed while at the height of their powers, The Beatles never quite shook off their innately British cynicism

A young Beatles fan tries to break through a police line at the Shea Stadium concert in New York

and image were worked into Harrison's hair on the right-hand side. "I drew the faces from memory," he recalled in 2006. "George's face was very difficult to draw. It was easier with John, Paul and Ringo, but George was always the problem. I could not get his face right, so eventually, I took a newspaper and cut those eyes and mouth out."

However unconventional the method, it worked: "Everybody loved it. George loved it, John loved it, Ringo loved it," remembers Voormann. "I looked at Brian, who was standing in the corner and he was crying… I thought, Oh no, what is he doing? He came up to me and said, 'Klaus, this is exactly what we needed. I was worried that this whole thing might not work, but I know now that this the cover. This LP will work – thank you.'" In 1995's *Beatles Anthology*, Paul McCartney confirmed Voormann's feelings: "We were all very pleased with it. We liked the way there were little things coming out of people's ears, and how he'd collaged things on a small scale while the drawings were on a big scale. He also knew us well enough to capture us rather beautifully in the drawings. We were flattered."

AFTERMATH

Revolver's sonics may have missed out on a Grammy, but its sleeve art didn't. Klaus Voormann scooped the award for Best Album Cover, Graphic Arts on 2 March, 1967, by which time The Beatles had already released *Strawberry Fields Forever/Penny Lane* and were deep into the recording sessions for their next long-playing masterpiece.

Though Lennon would remain a formidable creative force, *Revolver* documents a major transition in The Beatles' group dynamic: previously, it was John's band and now, it was Paul's. In his peerless analysis of The Beatles' recording career, *Revolution In The Head*, Ian MacDonald sums it up: "*Revolver* – regarded by many as The Beatles' finest album – has far more of McCartney's fingerprints on it than Lennon's. While the group's former leader mused in his psychedelic daydream, his versatile partner was taking over – and, luckily for the group, doing so as he approached the summit of his creativity."

Though some academics consider *Revolver*'s cover art to be an early reaction against the explosion of colour flowing from the American West Coast's brand of psychedelia, the following year, Peter Blake's work on *Sgt. Pepper's Lonely Hearts Club Band* would embrace the palette of the Summer Of Love wholeheartedly. Yet for all the mind-altering chemicals and Eastern philosophies absorbed while at the height of their powers, The Beatles never quite shook off their innately British cynicism. George Harrison voiced this most succinctly when he visited the countercultural epicentre of Haight-Ashbury in San Francisco in August 1967: "I was expecting it to be this brilliant place. Instead, it turned out to be just a lot of bums." ●

Available in WH Smith and all good newsagents*

*Also available at Barnes & Noble USA and import stockists worldwide

ANTHEM PUBLISHING

Getty Images

The Vinylist

PRINCE COLLECTOR

STEPHEN SHIPPERLEE

Prince's releases have become more valuable since his passing. But for committed fans, collecting helps forge a special connection with our musical heroes. Andrew Dineley peruses his collection...

From his first album, *For You* in 1977 through to his final *HITnRUN* duo of albums in 2015, Prince was an artist who could never have been accused of starving his fans of material. When combined with multiple formats for different territories, bootlegs of innumerable live performances and albums that were never officially released, staying on top of the man's prodigious output would have proved a challenge for the most committed of fans.

We met with Prince superfan, Stephen Shipperlee, at his home in south Liverpool to explore his extensive Prince collection. Boxes and storage containers of vinyl and other related ephemera surrounded us as we spent an afternoon reminiscing about Prince's life and signs of the times.

Prince seldom took a break from releasing music, and his voracious appetite for collaboration and experimentation meant that there was always plenty for a serious fan to get their teeth into. Stephen realised this in mid-1980s, perhaps a little later than some, but quickly made up for the lapse. At the same time as following every new release, he expediently worked his way back through Prince's back catalogue, acquiring everything released in the preceding decade.

"I remember being aware of Prince as a casual fan from the Purple Rain era, but became a bit obsessive when the album Parade was released in 1986. That

was probably the turning point where I started going out and buying all the albums and singles I could find. There was something groundbreaking about the track *Kiss* – its sound and video were both so different to everything else around at that time, so I was hooked in. Up until then I had been a heavy Beatles fan and by the time I was about 14, I had all their albums and most of the solo stuff. I had also picked up on Jimi Hendrix, The Rolling Stones and a few others, so *Purple Rain* broadly fitted with my tastes at that time."

There's a palpable excitement that all music collectors will be aware of, where you've discovered an unknown gem, the obscure release you didn't know existed, and there it is, in your hands…

"It was always that thrill of collecting that excited me. I loved sourcing materials in the most unlikely places. Wherever we went when I was younger, on day trips or holidays, I'd always find the little independent record stores or charity shops and spend ages rifling through the racks and discount boxes. It's difficult now for young fans to appreciate how hard it was back then to stay on top of what was released. There were magazines and specialist fanzines, but even then, you would discover things out of the blue that you never knew existed. It was a great time to be a fan and collector.

"It's so much easier now. Anyone with money and patience can find things on the internet with online sellers or eBay, most stuff comes up eventually. It may take a while, have a long distance to travel and cost stupid money, but it's all there, nearly. The thrill of the adventure has waned a little as I've got older and everything's gone online, but the items I have, I'll probably keep forever now. I remember years ago, I was in Brighton digging through a box of £2 albums in a hip-hop specialist shop, I found a rare Madhouse album. Madhouse was Prince's jazz-funk project, an instrumental band where he played nearly all the instruments. It was a Prince album in all but name, a really rare release; I was thrilled to get it, especially for two quid!"

For fans with Stephen's level of dedication to a specific artist, this desire to complete your collection by owning every release can be all-consuming. Then, of course, if you ever do manage to get into the enviable position of owning almost every release by your favourite artist, would you be able to select just 10 of your favourite things? What is it that makes particular pop artefacts special? Is it their design, condition, contents or the personal story behind each and every piece? We've all collected things during our lives, particularly when young, so there's almost certainly no definitive answer, perhaps beyond current market value, but for superfans, it's rarely about something so crass as resale profit. When an artist dies, their entire body of work rises in monetary value and collectability, so when selecting seminal pieces, the decision has to be based upon more than just the money.

Over the follwing pages, we ask Stephen to do just this – select his own personal diamonds and pearls from his enviable Prince collection of records and ephemera, just 10 precious items that mean the most to him from an archive of thousands.

Naturally, there's plenty of classic vinyl to choose from, but also some interesting and rare curios that were sourced while seeing Prince live in various venues across the world…

Pictures Andrew Cornes

A few of my favourite Things...

STRANGE TALES FROM THE RAIN

PROMOTIONAL ALBUM JAPAN 1984

"Any Prince fan will know that this is a 'holy grail' item. As well as being nicely packaged, it's got a great label design that has the centre hole perfectly aligned with the pupil of Prince's eye. The official soundtrack to *Purple Rain* only included the Prince songs, but he worked with his protégés on other tracks for the film, including Apollonia 6 and The Time, and they're included on this double LP. This was only issued to radio stations in advance of the film being released, but I managed to get a copy that I paid dearly for. It's worth a lot more now, though, and regularly sells for anything in the region of £300 to £500."

A few of my favourite Things...

Photoshot

FANZINES AND BOOK

CONTROVERSY UK 1986 TO 1993
UPTOWN SWEDEN 1991 TO 2004

"The UK *Controversy* fanzine was published between 1986 and 1993 and eventually became an official publication. There was also a title that came out of Sweden entitled *Uptown*, that ran from 1991 until the early 2000s, before Prince finally closed it down. In 2004, a book followed, lovingly authored by the fans that created *Uptown* – it was expensive and expansive at over 700 pages, and billed as 'the definitive guide to the musical world of Prince'. It covered everything – from his international catalogue of releases, to reviews of the most obscure shows with set lists and diarised précis of TV and public appearances.

I have all of these fanzines. The earlier ones were put together, pre-computer, with a typewriter. These are priceless now and I've never seen the earlier editions come up for sale, there must have only been about 100 of them printed. Back in the day, these fanzines were the only reliable source of information about gigs. This is how I bought a lot of stuff, including tickets for live shows. The later fanzines will sell for anything between £10 to £60, with *The Vault* book now regularly selling for prices in the region of £250."

PURPLE RAIN

SHAPED PICTURE-DISC SINGLE

UK 1984

DID YOU KNOW?
As the 1990s came to an end, Prince's relationship with his record company, Warner Bros, grew increasingly strained. Famously, as a protest, Prince demanded his name be replaced with a 'love symbol' glyph. The symbol was unpronounceable and made journalist's lives difficult as it also couldn't be typed. To get around this problem, floppy discs were distributed to media channels that contained a special font that allowed the user to type the symbol when selecting an uppercase letter P.

As the 1980s went on, the variety of ways in which we could buy music grew as bewildering as it was costly. Multiple versions of the same single were often released in up to a dozen different formats, all of which counted toward a sale in the music charts. This practice was eventually regulated, much to the dismay of the diehard collector. Shaped picture discs were one of the rarer and more gimmicky formats, they offered inferior sound quality and usually nothing beyond the same tracks that would be found on the regular 7-inch format. For the completist, though, they were an essential purchase. "Its condition is as good as the day I bought it. You do see these occasionally for sale now, but often Prince's foot is missing! My version is perfect. It's even in its original plastic sleeve with sticker intact. These now sell for anything between £100 to £200."

A few of my favourite Things...

VIP SEAT RESERVATIONS

TICKET STUBS AND FAN CLUB LAMINATES

"I saw Prince more than 50 times, and in the early days was lucky to get seats in the first five rows. These are souvenirs of some amazing times. Often I'd see multiple nights of the same tour and would get into the soundchecks and even managed to get into some of Prince's legendary aftershow gigs. Prince was famously creative with his setlists and the lengths of shows varied massively. When I saw him at Le Zénith, Paris in 1998 with Chaka Khan as support, he played for nearly four hours – despite coming on at 10.30pm. That was a long night, a challenge for even the most ardent fans."

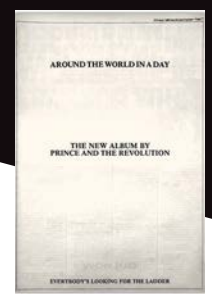
PURPLE RAIN MAXI SINGLE

LIMITED-EDITION PURPLE VINYL USA 1984

"I paid about twice the standard price for this 12-inch import single from America at the time. I was seduced by the purple vinyl, it's a thing of beauty. I remember when I'd buy these records, even the smell of the vinyl as you split open the plastic sleeve was wonderful. These now sell for about £45 if you can find one in good condition."

Getty Images

DID YOU KNOW?
In 1985, Prince released his *Around The World In A Day* album. This semi-psychedelic masterpiece was a complex affair, notably in the choice of cover art by Doug Henders. A series of characters from the scene were also used on the singles taken from the album. Yet, prior to its release, even his record company had no idea of what was to come. Prince kept the whole concept a secret, which made advertising it in advance problematic. With no information or cover design to use, Warner Bros' marketing team trailed its forthcoming release with no images, just text telling us "Everybody's looking for the ladder".



PARADE

LIMITED-EDITION
PICTURE-DISC ALBUM 1986

"I remember coming across this in HMV, Liverpool. I didn't have enough money on me and neither did the friend I was with. I never knew it existed, so was amazed to discover this one copy sitting there in the rack, just waiting for me to find it. I didn't want to risk anybody else discovering it, so I hid it among some other obscure artist's releases, where no Prince fan would ever dream of looking. I jumped on the bus out to suburbia to get the cash and within an hour, it was mine. I always loved this period for Prince – the sleeve designs, videos and songs were just faultless. This was a turning point in my appreciation of the man. Finding this die-cut sleeve in mint condition now is extremely rare – expect to pay over £100 for it."

A few of my favourite Things...

NIGHT CLUB AKA THE SMALL CLUB AND POP LIFE, LIVE AT WEMBLEY ARENA

BOOTLEG ALBUMS 1986 AND 1988 RESPECTIVELY

"These bootlegs are special because the attention to design detail with the glossy gatefolds and the full-colour inner sleeves means they sometimes have better packaging than some official releases. The sound quality is also pretty decent and they can contain rare collaborations with artists such as Sting or Ron Wood. It was also in the aftershow gigs that Prince would play the more obscure stuff and hardly anyone would get in to see those, so it's great that these sort of releases were put together by fans for fans. These now sell for about £60 each."

Getty Images

PRINCE BRANDED TAMBOURINE

1993

"I was quite close to the stage at Wembley Arena, when I saw the people in front of me ducking. Mayte, Prince's dancer and soon-to-be wife, threw this into the crowd like a frisbee. This was in the days before lawsuits – now anything thrown into the audience is gently tossed upward for people to gently catch, but this almost took my eye out. Nevertheless, it was worth it! What a brilliant souvenir. They went on to sell these on the tour and now they're collectable, I've seen them sell for around £200."

GIRLS & BOYS

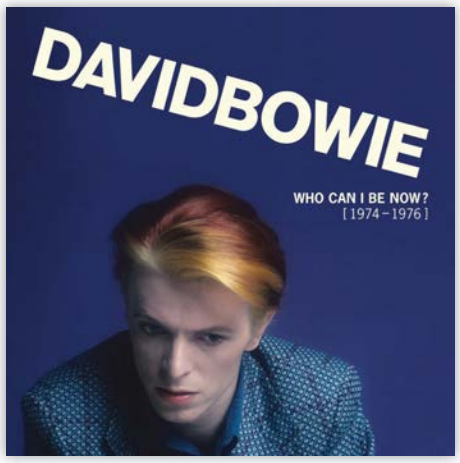
12" SINGLE WITH PERSONALITY POSTER UK 1986

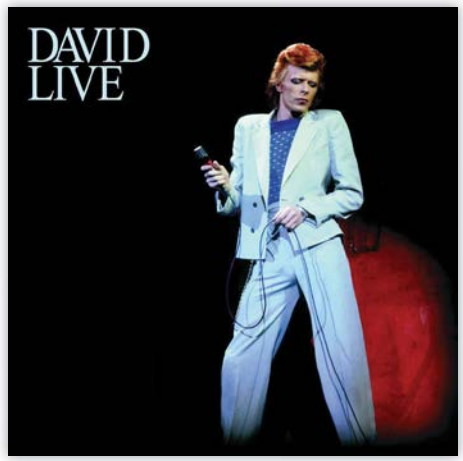
"This isn't really that rare, you can get them for less than £30 now. I've included it because it was the 'personality poster' in this release that alerted me to the fact that Prince was coming back to the UK. It turned out I was was too late to get tickets, but I did get some the following year, when he toured his *Sign O' The Times* album. The tickets requested that fans wear Prince's favourite colour at that time, but I never did got much wear out of the peach-coloured shirt I bought specially for the occasion, loads of the shows were sadly cancelled."

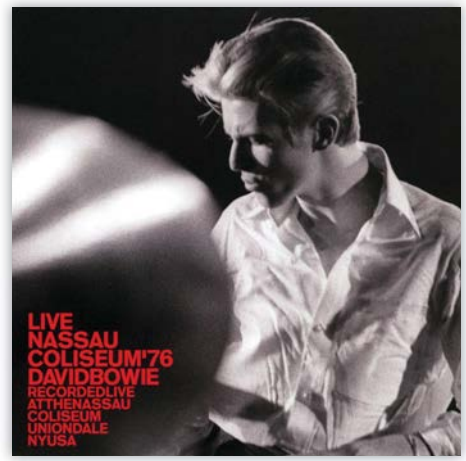
MOST WANTED

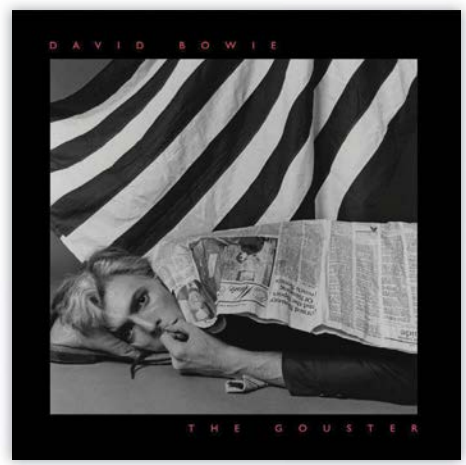
***The Rainbow Children* vinyl album – 2001 "This would complete my vinyl collection. It was released when Prince's mainstream success was behind him and vinyl was considered a thing of the past, so very few copies were pressed. It's rare to come across these… It'll cost somewhere between £200 to £400."**

Thanks very much to Stephen Shipperlee for granting us access to his collection and for sharing his stories with us. ●









David Bowie
WHO CAN I BE NOW? (1974-1976)
PARLOPHONE

Before diving into this second instalment in the planned series of Bowie boxsets, which aim to chronicle his extensive career as never before, it's prudent to first look at the first outing, *Five Years*, which hit the racks in 2015. That set made one thing abundantly clear: Bowie's vaults were going to remain pretty much closed.

SETTING THE SCENE

Initially, there was much hullaballoo about the *Re:Call 1* disc in the *Five Years* set, the series' first album of unreleased or rare tracks. Until, that is, it became clear that the *Re:Call* series wasn't going to add very much to the sum knowledge of Bowie's work.

It's a running joke among Bowie collectors that most days see some kind of anniversary reissue for one of his singles. Invariably, the B-side of these reissue 45s is a minutely altered version of on already-existing song. So *Starman* had a version recorded for Top Of The Pops; *Golden Years* gained the single edit of *Station To Station*; *Rebel Rebel* features its US single version; and on and on, possibly until the end of time… those 7" picture discs all look lovely, but there's nothing that you wouldn't really expect. And that proved to be the spirit of the *Five Years* box's *Re:Call 1*.

Its 24 tracks consisted of mono single edits, US and German mixes. All were handy minutiae, the tape-op effect inner sleeves were smart and the image of Bowie on the cover was beautiful. However, nowhere on *Re:Call 1* was there any sign of actual songs which hadn't previously been known to exist, or proper versions of the unreleased songs that have been widely bootlegged over the years.

You can understand the reticence of Bowie's estate to keep such matters hidden, even 45 years on. If he didn't consider those songs good enough then, why risk tarnishing the mystique by officially revealing that not everything considered for *Aladdin Sane* was a stone-cold killer?

What the *Five Years* box really amounted to was a lovely home for everything that Bowie released between 1969 and 1973. Its six parent studio albums and the *Santa Monica '72* live album all looked fabulous. The box's accompanying book was a lovely compilation of old posters, tickets and photos plus new, albeit brief, essays by producers Tony Visconti and Ken Scott. And if few people were going to play the *Re:Call 1* disc or the remastered 30th anniversary 2003 mix of *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* more than once, 'it wouldn't matter too much'.

Except, that is, for one vital slip up on the vinyl version of *Five Years*. Having forked out £185, buyer didn't even get a download code. That was unforgivably shoddy and brought into sharp relief the same lack of generosity shown by the rest of the box. Book apart, what were you really going to get to make the first of this new series of boxsets worth buying? Sure, *Five Years* was hefty enough to turn one of someone's eyes a different colour if you whacked them around the head with it. But were these boxes going to prove to be (originally, hugely influential) style over (what looked likely to be) deceptively lightweight content?

ON TO ROUND TWO...

Sadly, *Who Can I Be Now?* only furthers the sense of missed opportunities. At least *Five Years* had six studio albums to draw from. Although *Who Can I Be Now?* boasts nine albums, only three are studio originals – as the title's brackets emphasise, this box draws from just three years, not five, of Bowie's career. Presumably it means that the 'Berlin trilogy' will be next up.

In the meantime, it's the transitory period from glam to drug-addled loon, featuring *Diamond Dogs*, *Young Americans* and *Station To Station*. You also get the *David Live* and *Nassau Coliseum '76* live albums; the remixed, remastered versions of both *David Live* and *Station To Station*; another *Re:Call* set; and *The Gouster*.

Ah, yes, *The Gouster*. Suddenly, here's something new from the vaults – the soul album Bowie worked on before it became *Young Americans*. Except that even a cursory glance at Bowie's recent reissues shows that every song from *The Gouster* is freely available on previous 'anniversary' versions. It's great to hear it in the order that Bowie intended and the album's housed in another sumptuous sleeve, but to give *The Gouster* 'five stars' – as one over-aerated broadsheet did – is hooey. They could've simply made this box's *Re:Call 2* album a double set and only Bowie obsessives would have noticed.

Re:Call 2 could certainly use something extra, as it only features 11 songs, compared to the first volume's 24. Seven of those are single mixes, and there are live versions of *Rock And Roll With Me* and *Panic In Detroit*, the aforementioned US single version of *Rebel Rebel* and the Australian single edit of *Diamond Dogs*. That doesn't exactly add up to a treasure trove of musical intrigue, does it? Okay, additional 'new' songs from the vault are seemingly off the table. But there must be something more exciting than that! Add to the same lack of a download code which made the expense of *Five Years* a nonsense and *Who Can I Be Now?* starts to look complacent, even if the unfamiliar "Lie-lie-lie-lie" chorus vocals in the US version of *Rebel Rebel* are briefly unexpected and thrilling.

The reason for the download code absence is, officially, that you can buy it again, as a separate digital download. Because, of course, having forked out £185 for the vinyl version, you're naturally inclined to spend another £100 straight away. It's hard to think of any other boxset which tries that on. If trifling indie bands can afford to include a download code, so too can Parlophone.

ACCENTUATE THE POSITIVE

Gripes out of the way, at least the book accompanying *Who Can I Be Now?* is a solid, 84-page summary of the era, featuring the same mix as the *Five Years* tome: contemporary press reviews, small articles by producers (Visconti and Harry Maslin) plus photographs by the legendary Terry O'Neill, Geoff MacCormack and others, who had a gift of a subject in Bowie.

Then there are those three albums. If they aren't as thematically obvious as Ziggy's alien glam or the outsider art of the Berlin trilogy, then… well, they're 1970s Bowie so you need to own them, as part of this boxset or not. After stopgap covers album, *Pin Ups* (included on *Five Years*), Bowie tried to make a musical based on *1984*. That George Orwell's estate refused was probably for the best, as it's an idea that sounds part hubris, part Troy McClure from *The Simpsons*. The songs Bowie considered for his planned musical make up the second side of *Diamond Dogs*. Both *We Are The Dead* and the pomposity of *Big Brother* have dated as badly as any lesser Bowie works, even if *1984* itself remains fabulously odd. It's the non-themed first side, *Rebel Rebel* and all, where *Diamond Dogs*' true spirit lies. It's Bowie knocking out perfect pop songs at will – never again would he make actual straightforward pop tunes sound so effortless as *Sweet Thing* and the album's title track.

Diamond Dogs' cover is less sure-footed, a fourth-year mess that looks gloriously stupid back at 12" vinyl size.

THE GOUSTER, IN DETAIL

Then comes *The Gouster*, the Tony Visconti-produced album made before Bowie decided to hang out with John Lennon. Only three of its seven songs didn't end up on *Young Americans*, and one of those is the cheesy, wah-wah heavy *John, I'm Only Dancing (Again)*, where Bowie's falsetto sounds like a poor TV impressionist trying, and failing, to impersonate him. It made slightly more sense when officially issued at the tail-end of disco in 1979. But as the opening track of a projected 'soul revue' album? Not so much…

Much classier is *It's Gonna Be Me*, a piano ballad first officially issued as far back as 1990, on a *Young Americans* reissue. If it's one-paced and the sax solo's somewhat greasy, then those negatives are balanced by the inspirational backing vocals, arranged by Luther Vandross, and Mike Garson's piano, which virtually kicks Bowie out of the way to take over at the song's climax.

Finally, there's this box's title tune, *Who Can I Be Now?*, which was also officially released on the 1990 reissue. Opening side two of the vinyl edition of *The Gouster*, it continues in the *It's Gonna Be Me*'s sax and gospel vein, though it's more like a Bruce Springsteen power ballad than the slick soul of *Fame* or *Young Americans* – the latter is also present in its eventual studio version.

YOUNG AMERICANS & 'STATION

Eventually released in 1975, the *Young Americans* album shared four of its eight songs with *The Gouster*, albeit in different versions, apart from the title track. *Young Americans* itself and *Fame*, one of Bowie's more robotic moments, are the album's most familiar songs. The cover of The Beatles' *Across The Universe* remains a head-scratcher, even given Bowie's closeness to Lennon at the time. Fine as a mystic period piece, truly soulful it is not. Better are the horn-powered *Somebody Up There Likes Me*, the noir-ish *Win* and the funky *Fascination*.

And then came *Station To Station*, which marked the introduction of The Thin White Duke – a companion persona to the character that Bowie played in *The Man Who Fell To Earth* – the one with *Golden Years* on. You can describe the background to *Station To Station*, but nobody can capture how strange it is. Some 40 years on, no album blends soul and electronica with such accessibility, while staying downright odd and sinister at its core. As overplayed as the role of drugs are in music, there's no way that anyone entirely straight could have made these six songs. *TVC 15* is as infectious as any song Bowie wrote, but what the hell is it? Synthpop? Gospel? Proto-electro? Like virtually every note of *Station To Station*, it's all these things and more.

BOWIE LOSES HIS MIND

The strangeness of Bowie in 1976 is further revealed on *Nassau Coliseum '76*. A more compelling listen than the relatively straightforward *David Live*, even though it was only recorded two years later, Bowie seems transformed, doing very peculiar things indeed to *Life On Mars?* and a gloriously sinister finale of *The Jean Genie*. It's jazz, it's soul, it's Bowie scat singing – it certainly isn't glam rock.

You can hear Bowie lose his mind throughout *Nassau Coliseum '76*. What followed next would be even more extreme, as the third boxset will doubtless compile. But just don't expect it to reveal anything that we didn't already know about Berlin. *Who Can I Be Now?* is, ultimately, just about sufficient. And that's something that Bowie never was. *John Earls*

VERDICT

MUSIC	COLLECTABILITY
5/5	3/5

The Chemical Brothers

EXIT PLANET DUST/DIG YOUR OWN HOLE/COME WITH US /PUSH THE BUTTON/WE ARE THE NIGHT/FURTHER

UNIVERSAL

For an outfit who are so closely associated with vinyl culture, The Chemical Brothers have been served remarkably poorly by the format. Apart from their compilation set, *Brotherhood*, and last year's *Born In The Echoes*, only 1999's *Surrender* (the one with *Hey Boy Hey Girl* and *Let Forever Be* on) are currently available on vinyl.

That's something which Universal has solved with the minimum of fuss. All six of the Chems' other original albums have now arrived back on vinyl, as part of Universal's recent, and eminently sensible, campaign to get overpriced rarities back into the racks, in a no-messing form, featuring the original packaging and a download code on heavyweight wax, at a price comparable to a regular new vinyl release. In The Chemical Brothers' case, it means that each album is a double set.

These reissues also offer the chance to assess just how consistent their career has been. Of these half-dozen albums, only 2007's formulaic *We Are The Night* lets the standards slip. By then, Tom Rowlands and Ed Simons were rigidly sticking to having a (then vogue-ish) alt-folk singer, a poorly-used Willy Mason in this instance, and hip Chemicals-influenced arrivistes (Klaxons, Ali Love), before former Midlake vocaliast Tim Smith closes the album, attempting to repeat the majesty of Mercury Rev's frontman Jonathan Donahue's guest spot on *The Private Psychedelic Reel*. Sadly, and no-one can pretend that *The Pills Won't Help You Now* is a classic Chemical Brothers album-closer. Still, even *We Are The Night* features a memorable cameo from The Pharcyde's Fatlip on the cartoon-y *Salmon Dance*, which pre-dates The Avalanches' *Noisy Eater* by a decade.

Before *We Are The Night,* there was simply no-one to touch Rowlands and Simons. If Orbital had made headlining festivals a possibility for dance acts, then The Chemical Brothers made it feel dance music's natural home. As a genre, big beat is solely the preserve of I Heart The Nineties comedy nostalgia, but there is undeniably a swagger to their early albums. *Exit Planet Dust* both defined the genre and introduced the band in just 50 minutes, while *Dig Your Own Hole* propelled the still fairly anonymous dance stars into pop's limelight with *Block Rockin' Beats* and the Noel Gallagher-fronted *Setting Sun*. If the reserved duo made unlikely rock stars off stage, on it they were wonderful cheerleaders for the exuberance of their music. Rowlands in particular looked as if he was having even more fun than anyone in the crowd while dancing to his own infectious creations like *Leave Home* and *Elektrobank*.

By the turn of the century, it was as if the albums were there to soundtrack the hedonism of their live show, which reached a peak on *Push The Button*. From the machine-tooled power of its lead single *Galvanize* through the self-explanatory *Shake Break Bounce* to the hysteria of Bloc Party singer Kele Okereke's turn on *Believe*, *Push The Button* is the ultimate Chemical Brothers album.

After *We Are The Night* came the duo's most unusual album, *Further*. A reaction against its predecessor's obvious moves, there are no guests apart from uncredited alt-country singer Stephanie Dosen. In true Brian Pern fashion, Rowlands himself sings a couple of songs. *Further* is certainly much more low-key than the Chems' stereotype, but it's a fascinating, spectral listen that deserves reappraisal. So too does *We Are The Echoes*, a return to more familiar Chemicals stylings that's far too urgent to be dismissed as 'comfortable'.

Now the complete catalogue is available on vinyl, there's really no excuse not to fall in love with one of the most consistently imperious bands of the past 20 years.

John Earls

VERDICT

MUSIC	COLLECTABILITY
4/5	3/5

Beck

ODELAY/SEA CHANGE/GUERO

UNIVERSAL

After the beautiful but heavy-going mood of 2014's *Morning Phase*, Beck switched back up to his funk side for last year's *Dreams* single. It proved to be a preview of his new album which, as the colourful psychedelia of its second single *Wow* showed, is Beck's most complete dance album since *Odelay*. Certainly, it's more complete than his most recent upbeat offerings *Midnite Vultures* or *Guero*.

So, is Beck's return to Prince-style impishness being celebrated by being left to charge ahead in the crowded pre-Christmas market? Or is Universal muddying the waters by choosing now as the right moment to finally reissue some of his old albums on vinyl? You can see the logic to a certain extent – any new fans wowed by *Wow* might want to check his most acclaimed work, which certainly includes *Odelay* and *Sea Change*. But, realistically, how many brand new fans is someone as established as Beck likely to attract?

Carping aside, it's good that Universal are starting a vinyl campaign, regardless of the timing. They've vowed that Beck's other albums will follow. There's nothing that exciting about the vinyl offerings – standard original packaging/heavyweight 180gm vinyl/download code format – but it's sensibly priced.

It also means that *Guero* is finally on vinyl. It's the poorest of the campaign's first albums, but having been released in 2005 just before the vinyl boom, it's never been available on the format. And to say *Guero* is only for completists is to sneer too much at the ruckus Beck raises on *Black Tambourine* and Beasties co-write *E-Pro*.

But it's undeniable that 1996's *Odelay* and *Sea Change* from six years later are superior. *Sea Change*, the lovelorn precursor to *Morning Phase*, has long been unavailable on vinyl. Fourteen years later, its melancholy sometimes sounds a little forced next to the subtler *Morning Phase*, but it's still frequently devastasting, a heartbreaking contrast to Beck's studiedly eccentric persona. Its standard reissue means there is, alas, no sign of the shocking-pink vinyl edition it received as a limited run in 2002. *Odelay* pretty much set the template for that high priest of hipster image. *Where It's At* and *Devil's Haircut* should be overfamiliar, yet they still sound like nothing else, while *Readymade* and *Novacane* are just as astonishing. It's 20 years old, yet it's only now that others are starting to catch up. To an extent, that includes Beck himself, who's only recently bettered *Odelay* for sheer exuberance with his new album. Why not pick up all three alongside the new Beck? Ah yes, now Universal's plan makes sense… *John Earls*

VERDICT

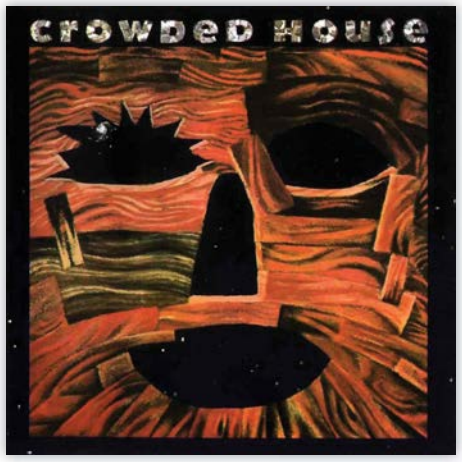
MUSIC

ODELAY ●●●●● 5/5
SEA CHANGE ●●●●○ 4/5
GUERO ●●●○○ 3/5

COLLECTABILITY

●●●○○

3/5



Crowded House

CROWDED HOUSE/TEMPLE OF LOW MEN/WOODFACE/ TOGETHER ALONE/AFTERGLOW/ INTRIGUER

UNIVRSAL

Marking their induction into Australian music industry ARIA's Hall Of Fame and coinciding with their first two concerts for five years, the complete studio works of Crowded House get reissued.

They first split 20 years ago, and they've been quiet since *Intriguer* in 2010, with Neil Finn admitting earlier this year the band are on hiatus again. So there are relatively few albums to devour – one fewer on vinyl with this latest campaign. 2007 comeback album *Time On Earth* is already freely available on vinyl, so it hasn't been included here.

Universal has done a simple job with the vinyl editions: remastered 180gm vinyl, download code, original packaging. It's a shame the download doesn't link to the 100+ songs spread across the bonus discs included with the accompanying 2CD packs. But, for once, it means the vinyl editions are slightly cheaper, £17 compared to the CDs' £19, and a bundle from Crowded House's website features all six vinyl versions for £82.

Crowded House's warm semi-acoustic music has routinely been described as timeless, and so it proves. They seemed to arrive fully formed with 1986's self-titled debut. *Don't Dream It's Over* is just one of many succulent moments as Mitchell Froom's production allowed Finn's songwriting to instantly sound elegant next to the clunking thud of the era's synthetics. (Actually, Crowded House's faux-mystic cartoon sleeve is very mid-80s, a horror which the format only serves to make more ridiculous.)

If *Temple Of Low Men* lacked a similar worldwide hit, the production, playing and songwriting was just as sturdy. Stick a pin in the tracklisting and you'll get an intricately detailed little treasure. *Woodface* is probably the ultimate Crowded House album, both their best-selling and finest album. Three albums in and they seemed able to craft perfect pop songs like *Weather With You* and *Four Seasons In One Day* at will, while the addition of Tim Finn to the line-up added a hint of menace best expressed on the relatively raucous *Chocolate Cake*.

For the first time, Froom was replaced as producer for *Together Alone*, with Youth. He does a decent enough job, but Neil Finn's songwriting seems a bit spent, with *Private Universe* the type of flabby stadium AOR which would have struggled to make previous albums.

Crowded House split three years after *Together Alone* for nine years, with competent rarities album *Afterglow* in between. Ethan Johns and Steve Lillywhite produced the fine *Time On Earth*, but the lesser-known Jim Scott seemed a better fit for *Intriguer*. Scott gave the band a looser feel than ever, allowing the likes of *Isolation* to have more of a groove than Crowded House are generally associated with. Quite where they've gone in the intervening six years hasn't been fully explained, but hopefully more ageless gems are on the way. Meanwhile, these sturdy vinyl editions are perfect for catching up. *John Earls*

VERDICT

MUSIC

CROWDED HOUSE	4/5
TEMPLE OF LOW MEN	4/5
WOODFACE	5/5
TOGETHER ALONE	2/5
AFTERGLOW	3/5
INTRIGUER	4/5

COLLECTABILITY

3/5

The Rolling Stones
IN MONO

UMC

When it comes to classic 60s rock and pop, the audio purist's argument is pretty simple. If you want to hear the original albums how they were meant to sound you *must* listen in mono.

Back in 2009, The Beatles' back catalogue was remastered in mono and remains the gold standard and now The Rolling Stones have joined the party. These vinyl lacquers have been cut at Abbey Road and overseen by Bob Ludwig, the Grammy Award-winning engineer who has worked on reissues for Derek and the Dominoes and Dire Straits. And with the exceptions of *Sticky Fingers* and *Exile On Main Street* there's an argument to be made that this is all the Mick, Keef and co you'll ever need.

For the earliest Stones albums, the onus was on capturing their gritty energy as a blues and r'n'b covers band – Andrew Loog Oldham's productions were suitably pared-down and frill-free. On their 1964 eponymous debut, the raucous *I Just Want To Make To Love To You* positively jumps out of the speakers with its wheezing harmonica and buzzsaw guitars. Charlie Watts' drums sound beefy on *Honest I Do*, coupled with a thick bass from Bill Wyman. Their take on Chuck Berry's *Carol* is absolutely thrilling, too – they never sounded more vital. Also from 1964 came *12x5*, although similar in its blues-based approach, it shows how the Jagger-Richards songwriting partnership was now beginning to gather pace and exert its influence.

Where these mono remasters really come into their own, though, is when the band expands its musical palette, starting with 1966's *Aftermath*. From Wyman's unorthodox whomping bassline for *Mother's Little Helper* and the baroque experimentalism of *Lady Jane*, these mixes sound pristine. *Under My Thumb*, one of the band's prettiest arrangements, also seems a tad funkier here.

Many of you may head straight for *Their Satanic Majesties Request* (1967), a rare flirtation with studio gimmickry on the Stones' part to see how this new treatment affects the original and there are some nuggets of genius here. The remaster downplays the indulgence to keep the ideas tighter and more focussed.

Elsewhere, *Beggars Banquet* (1968) and *Let It Bleed* (1969) sound remarkable, a vital first half of their four-LP run to *Exile on Main Street* where they were undeniably the world's greatest rock'n'roll act. Dropping the experimentalism of *Their Satanic Majesties*... these back-to-basics LPs got them back on track. From the slide blues of *No Expectations* to the country pastiche of *Dear Doctor* and saucy *Parachute Women*, the band were overflowing with confidence on *Beggars Banquet*. And by 1969's *Let It Bleed* the likes of *Gimme Shelter* and *You Can't Always Get What You Want* underline the remarkable transformation they've undergone since their debut just five years earlier. At over £300, this vinyl haul sure ain't cheap, but it's a whole heap of fun. *Steve Harnell*

VERDICT

MUSIC	COLLECTABILITY
●●●●●	●●●○○
5/5	3/5

Public Image Ltd

METAL BOX/ALBUM

UNIVERSAL

Seven years and two albums after reviving Public Image Ltd with a new line-up, it's become possible to take John Lydon as a live draw for granted. Those new albums are excellent, rattling with the same fury as Lydon ever had and PiL's return deserves to be treated with more respect than the small venues they played on their most recent tour for last year's album *What The World Needs Now*. It's perhaps with that lull in PiL's fortunes in mind that Universal give their most famous albums the super deluxe treatment.

Released in the wake of The Sex Pistols' demise, PiL's debut was *First Issue*. *Low Life* and *Public Image* apart, it wasn't convincing as an album, but it laid the groundwork for *Metal Box*, which arrived a year later.

A wonderful sprawl of dub, prog and Krautrock, *Metal Box* is as 'post' as post-punk can be, yet it shared one ingredient with *Never Mind The Bollocks*: in amongst the howl of *Memories* and *Poptones*, and in the nightmarish conclusion of *Socialist/Chant/Radio 4*, this is a band who knew that melody should be to the fore. There's a reason the intro of *Death Disco* remains guaranteed to get fans of all generations instantly moshing.

That love of melody reached its peak on Lydon's best pop record. By the time of *Album* in 1986, Wobble and guitarist Keith Levene had gone. Lydon gathered the best session musicians he could afford: guitarist Steve Vai, Ryuichi Sakamoto on synths, even Cream's Ginger Baker drumming on half the album. Taken together with Lydon, you'd expect more experimentation, yet the shimmering *Rise* was a daytime radio staple and even *This Is Not A Love Song* was built on a hummable chorus.

In many ways, Universal's packaging for these reissues is exemplary. *Metal Box* might now be in an embossed square tin rather than the original's round film canister, but that makes it easier to remove the contents. The four vinyl discs comprise the original album, a live album from Manchester five months before *Metal Box*'s release, a Peel Session and two alternative mixes. *Album* adds demos, remixes and a *Whistle Test* performance.

Pleasingly, both albums' download cards add the 20 extra songs from the accompanying CD reissue not included on vinyl for length reasons. The vinyl boxes also feature full-size art prints and a poster, as well as 72-page books documenting each album. It all looks terrific, and is how these things should be done. Except: *Album* costs £106 and *Metal Box* is £166. That's ONE HUNDRED AND SIXTY SIX QUID. Make up your own 'Ever get the feeling you've been cheated?' gags. We're too busy forming a lynch mob and finding pitchforks before heading off to Universal's HQ. *John Earls*

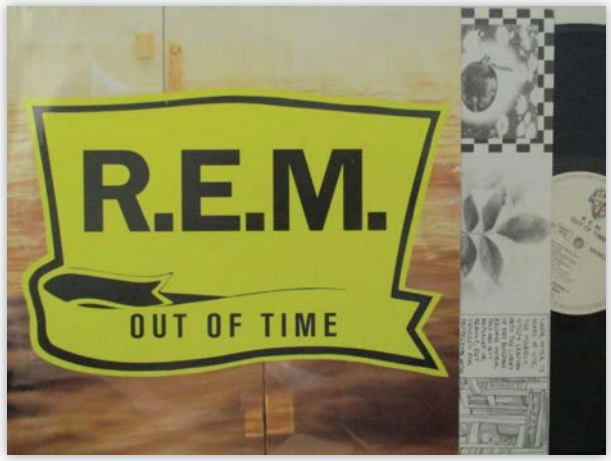
VERDICT

MUSIC

METAL BOX ●●●●● 5/5
ALBUM ●●●●○ 4/5

COLLECTABILITY

●●●○○
3/5



REM

OUT OF TIME (25TH ANNIVERSARY)

WARNER

Although *Automatic For The People* tends to get the reverence, it was *Out Of Time* that turned R.E.M. stadium-sized, complete with *Losing My Religion* and *Shiny Happy People*. Perhaps it's that latter song's frivolity that means *Out Of Time* is relatively overlooked, but it's at least the equal of its lauded follow-up.

True, the opening rap-rock *Radio Song* and its verse from *KRS-One* has aged badly, but from there on in *Out Of Time* is the sound of a band experimenting while keeping melody to the fore. *Country Feedback* and *Texarkana* are as beautiful as anything R.E.M. ever did, and *Near Wild Heaven* is as delicious a pop song as the past 25 years has produced.

For its anniversary, Warner has added 19 demos, all present across the triple-vinyl format. There's a fine interview booklet too, with contributions from all of the band as well as producers Scott Litt and John Keane. Yet, at £60, you'd hope there'd be a download link to the live songs featured on the deluxe CD edition too. And why has Warner dropped altogether excellent B-sides from the era, which include *It's A Free World Baby*? For that price, a disc featuring the extra tracks from the album's four singles would have felt more thorough.

There's never been a definitive edition of any R.E.M. album. Thanks to Warner not quite seeing the job through, there still isn't. *John Earls*

VERDICT

MUSIC 3/5
COLLECTABILITY 4/5

Paul Weller

PAUL WELLER/WILD WOOD

UNIVERSAL

You'd think that Paul Weller would be at the centre of the vinyl revival. Not only do 7" rarities fit with the Mod ethos, but Weller's fans have shown their hunger for vinyl whenever the option arises, most recently when The Jam's *Sound Affects* gatecrashed the Top 40 album chart after Tesco pressed it on pink vinyl for Father's Day.

Yet Weller's solo back catalogue has been surprisingly neglected on vinyl. Early albums have been reissued as deluxe editions, but that was in the mid-00s on CD only, before the vinyl revival began in earnest.

So until now, the only way to get hold of them was the original 90s editions – which means they fetch £80 to £120 each.

With little fanfare, Universal are belatedly fixing that. Similar to 2014's *Classic Album Selection* cheap CD box-set that houses Weller's first five albums with the minimum of packaging, Universal aren't adding many frills to these overdue reissues.

All you get is 180gm vinyl, download code and a reproduction of the original vinyl packaging, plus a poster for *Wild Wood* and a small booklet for Paul Weller. But that's really all you need, especially when the alternative costs around £100. And, yes, word is that Weller's next two similarly rare albums *Stanley Road* and *Heavy Soul* are following on vinyl early next year.

Despite their scarcity on vinyl, much of the music will be instantly familiar. If his 1992 eponymous debut saw Weller urgent and angry again, *Wild Wood* – elegant title track and all – marked the beginning of the elder statesman reputation Weller's recent innovative albums have done so much to fight against.

The ideal stopgap while Weller gets to work on solo album number 13. *John Earls*

VERDICT

MUSIC PAUL WELLER 3/5
WILD WOOD 4/5
COLLECTABILITY 3/5

Radiohead

KID A/AMNESIAC

XL

For a band who seem to regard innovation as their most important quality, there's no surprises Radiohead haven't troubled the reissue market.

There's never been a deluxe edition of any Radiohead album, which hasn't been helped by the infamously messy end of their record deal with Parlophone, when they left then-owner Guy Hands' chaotic rule in 2007 shortly before the release of *In Rainbows*.

Since then, Radiohead and Thom Yorke's physical solo releases have been through XL. In May, the label quietly reissued six Radiohead albums on vinyl to coincide with the new *A Moon Shaped Pool*.

That only left *Kid A* and *Amnesiac*, which now follow in the same £20 format as May's download code/180gm vinyl/original packaging reissues. For length reasons, both albums are on double vinyl – this time on 12", rather than the original double 10" non-heavyweight-vinyl releases by Parlophone.

Recorded at the same time, if taken as a whole there's a classic album among these two releases – and a fair bit of filler too. For every groundbreaking masterpiece like *The National Anthem* or *You And Whose Army?* is a soggy 'Bung it on anyway' experiment like *Hunting Bears* or the unlovely *Treefingers*.

At the time, *Kid A* arriving three years after *OK Computer* seemed like a huge wait. It was greeted as a puzzling, tune-free exercise by many contemporary critics. Now it's revered as reinventing Radiohead altogether, when the truth is somewhere in between. At least it was more radical than the five-year gap between the dispiriting trudge of *The King Of Limbs* and the only slightly more welcoming *A Moon Shaped Pool*. Perhaps the bigger issue as Radiohead continue to gaze inwards is whether XL's purchase of their catalogue means the band's vaults are finally about to open. *John Earls*

VERDICT

MUSIC KID A 4/5
AMNESIAC 3/5
COLLECTABILITY 2/5

The Magnetic Fields

69 LOVE SONGS

DOMINO

Initially regarded as an arch chamber pop outfit similar to The Divine Comedy, the world revised its opinion of Stephin Merritt's collective when he turned in the three-hour self-explanatory *69 Love Songs* in 1999.

It wasn't just the quantity and bravura nature of the project, it was the quality. Around a third of its songs have become staple choices for alternative acts seeking something pithy to say on the human condition, from the delirious *The Luckiest Guy On The Lower East Side* to *Busby Berkeley Dreams'* aching melancholy.

Remarkably, it really is a collection you can devour in one sitting, such is the breadth of Merritt's character studies of love and the scope of his band's playing.

Originally presented as a triple album, Domino present it as a six-disc 10" box-set, complete with a 24-page booklet written by noted children's author Lemony Snicket of *A Series Of Unfortunate Events* fame. It's all the more fascinating for Snicket's lengthy interview with Merritt having been conducted just as the original album was being finished, with his ideas on its genesis being unvarnished by familiar anecdotes.

It's intriguing that Merritt initially conceived *69 Love Songs* as a Broadway revue, to be sung by contest winners in a proto-X Factor competition. In an alternate universe, Stephin Merritt is as successful as Simon Cowell, while Cowell is a little-known figure admired only by the music industry.

Domino does a fine job of presenting it all, but at an eye-watering £70, so they should. *John Earls*

VERDICT

MUSIC 5/5
COLLECTABILITY 4/5

VERDICT

MUSIC 2/5
COLLECTABILITY 4/5

BBC Radiophonic Workshop

21

BBC RECORDS

This is rerelease of a 1979 collection celebrating 21 years of unusual, creative and iconic recordings, straight from the heart of the BBC, an organisation that in 1958 was encouraging creativity by setting up this most fascinating of workshops. Side 1 is mono and covers the years 1958 to 71 with Desmond Briscoe's *Quatermass And The Pit* opening it but Delia Derbyshire and Ron Grainer's *Dr Who* theme easily steals the glory. *The Tardis* sound quickly following and reminds you how creative this workshop was in the 60s armed with a bunch of empty bottles and oscilloscopes. Things turn more musical and more stereo on side 2 with Peter Howell, Dick Mills and Paddy Kingsland making the all new synthesisers of the time do things first before other people made them more popular. It's cheesy in places, atmospheric in others and has perhaps dated more than side 1 that could be timeless – well, if a certain time lord has anything to do with it, that is. *Andy Jones*

Various Artists

TRAINSPOTTING (20TH ANNIVERSARY)

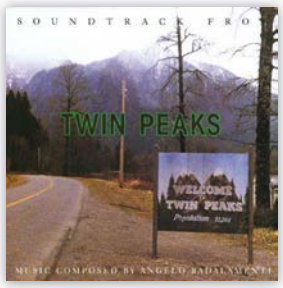
WARNER

Two key moments in *Trainspotting* are soundtracked by its older songs – Iggy Pop's *Lust For Life* undercutting Ewan McGregor's 'Choose life' speech and Lou Reed's *Perfect Day* accompanying his heroin injection. But it's also the ultimate Britpop soundtrack, with director Danny Boyle convincing most of the era's big hitters to contribute. Pulp supplied the jaunty *Mile End*, Blur donated old single *Sing* as well as Damon Albarn's new solo effort *Closet Romantic* and Sleeper thought they could do a better job of *Atomic* than Blondie. Most of the new songs, Pulp apart, don't stand up, but Boyle did a magnificent job of rescuing Underworld's *Born Slippy* and effectively kickstarting Underworld's career. But Elastica, Bedrock and Leftfield's contributions add little, while New Order's *Temptation* was already a hackneyed compilation favourite by 1996.

For its 20th anniversary, Warner replicate the original, long-out-of-print vinyl packaging. The initial run is available on orange vinyl. Usual 180gm heavyweight vinyl and download codes apply. *John Earls*

VERDICT

MUSIC 3/5
COLLECTABILITY 4/5



VERDICT

MUSIC 4/5
COLLECTABILITY 3/5

Angelo Baldamenti

TWIN PEAKS

DEATH WALTZ

With excitement mounting over David Lynch's new *Twin Peaks* TV series next year, Death Waltz has chosen an ideal time to get Angelo Badalamenti's score back on vinyl, 25 years after it was originally released. The response to the opening bars of the main *Twin Peaks Theme* and its vocal cousin *Falling* sung by Julee Cruise remain Pavlovian for any TV fan over 40. What's an unexpected delight is how familiar many of the other pieces are, with Audrey's *Dance* instantly evoking the show's warped eroticism.

Badalamenti admits in the sleevenotes that Twin Peaks is 'my defining work', and Death Waltz has treated it with the reverence it deserves. Artist Sam Smith's soundwave-style graphics on the cover can be filed next to Joy Division's *Unknown Pleasures*, with the die-cut gatefold sleeve featuring an elegant white dot pattern before the black inner sleeve gives Smith's patterns some contrast. It's pressed on 'damn fine coffee' coloured vinyl in honour of Agent Dale Cooper's catchphrase and the swirling effect of the coffee hypnotises the listener into visions of Laura Palmer, even as the faintly terrifying Dance Of The Dream Man plays. *John Earls*

Suede

COMING UP: 20TH ANNIVERSARY EDITION

EDSEL

Suede's first album to feature Richard Oakes in place of Bernard Butler remains their finest pop statement. Concise and belligerent, it finds room for the gutter glam exhilaration of *Trash* and *Filmstar* alongside their trademark sweeping balladry on *Saturday Night* and *Picnic By The Motorway*. It may lack the experimentation of *Dog Man Star*, but its 10 songs are lean, hungry and pretty much unbeatable for accompanying Suede's high-octane concerts. As fans had come to expect, the B-sides are generally as good as anything on the album, with the grandiose *Europe Is Our Playground* still a staple of Suede's live show. For the vinyl edition, 10 of *Coming Up*'s 17 B-sides have been added as the second LP. That means no room for the choppy *WSD* or the self-referencing *These Are The Sad Songs*. Still, it's housed in an impressive double gatefold sleeve, on yellow vinyl matching the album's lurid artwork. Confusingly, the Super Deluxe Edition only available from Amazon at £60 doesn't feature the vinyl album – yet it does add an exclusive 10" comprising the first Anderson/Oakes co-writes in the form of three B-sides from *Dog Man Star*'s final singles, *The Wild Ones* and New Generation. *John Earls* ●

VERDICT

MUSIC 5/5
COLLECTABILITY 3/5

LONG LIVE VINYL CHOICE

The Slow Show

DREAM DARLING

HALDEN POP RECORDINGS

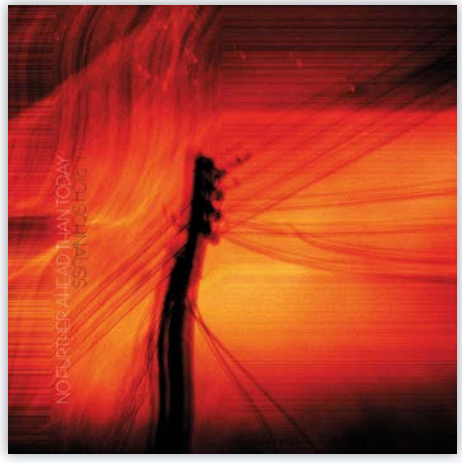
Oh, if everything shitty in life could be sorted out by writing a (bloody good) song about it, as this Mancunian outfit are wont to do, then we'd all be a lot better off by now. Their debut release, *White Water*, covered nervous breakdowns (on *Dresden*, which has become the anthemic highlight of their live shows), obsession (the equally great *Bloodline*) and death (*Brother*), among other less-than-cheerful subjects. *Dream Darling*, the quintet's follow up, sees them tackling alcoholism, (possibly) prostitution and, erm, street brawling. Well, why on earth not?

Yet the resulting music isn't overly dark-hued, rather it's mournful, contemplative, considered and delicate. Think elements of Sigur Rós, Tindersticks, The Blue Nile and, of course, The National. Yes, it's that kind of dark, the self-indulgent place that you *do* want to be in when you're feeling just a tad sorry for yourself.

The highlights herein are *Hurts*, *Dry My Bones* and the album's first single, *Ordinary Lives,* but every track pulls you in with a quiet intensity that builds to often dramatic conclusions. *Dream Darling* can leave you emotionally drained, but there's also a quiet humour that seeps through every song – they seem to be saying, 'it's gonna get shit so we might as well roll with it'. Besides when you're immersed in The Slow Show's ever-building arrangements, replete with rising strings, sublime crescendos and, most importantly, Rob Goodwin's magnificent baritone vocals, The Slow Show are as majestic and uplifting as anyone. Let's just selfishly hope that life doesn't get too good for them, as their misery is quite definitely our gain. *Andy Jones*

VERDICT

MUSIC 5/5
COLLECTABILITY 3/5



Ulrich Schnauss

NO FURTHER AHEAD THAN TODAY

SCRIPTED REALITIES/PIAS

Kiel-born, London-based Schnauss's first two albums, *Far Away Trains Go Passing By* (2001) and *A Strangely Isolated Place* (2003), saw him become a leading light in the post-millennium resurgence of electronic music. While much of the early 2000s' electronica output was appreciated for its rich complexity and how broken the beats could be, Schnauss travelled a different and far more melodic course, and got on with producing catchy, dreamy and uncluttered sonics.

Schnauss's fifth solo release is a double-vinyl album that continues his now trademark formula of rich and melodic electronics which build and swirl from atmospheric beginnings to almost too rich crescendos, consisting of intense layers of synths which likely work wonders live, but on vinyl occasionally peak a mite early and stay a little too long at 'Defcon 5'. *The Magic In You* is a prime example – it's five and a half minutes long but the bulk of the track is so 'in your face' that it may have even confirmed fans longing for the more stripped-back approach used on his debut album.

The title track does introduce some much needed pace to open the second disc – it's slower with more builds and falls – but by this time you get to that point, you may feel gorged by the sameness of the sounds and pace. For his next set, a quadruple release may be needed, as a more varied pace would allow listeners to fully appreciate the highs. That said, even a less than perfect Schnauss record is still a solid helping of electronica. *Andy Jones*

VERDICT

MUSIC 3/5
COLLECTABILITY 3/5

VERDICT

MUSIC 4/5

COLLECTABILITY 2/5

Feeder

ALL BRIGHT ELECTRIC

COOKING VINYL

The Newport-based duo have enjoyed a somewhat erratic career since their UK chart heyday in 2001, with the high-octane *Just A Day* and the anthemic *Buck Rogers*. They never truly recaptured the same vitality that they'd once demonstrated – their fourth album, *Comfort In Sound* (2002) and *Pushing The Senses* (2005) were generally quite languid affairs.

The backstory is that it's been a tough ride for singer/songwriter Grant Nicholas and bassist Taka Hirose, following the tragedy of drummer Jon Lee's suicide in 2002, an extended hiatus and critical disinterest in their more recent offerings. Happily their ninth studio album, *All Bright Electric*, reflects a revitalised approach.

The record's numerous highpoints include the raucous opener, *Universe Of Life*, and the gorgeous, bass-heavy *Eskimo*. However, the album's closer, Another Day On Earth, which features some beautiful piano work and emotive melodies, might just be the best thing on the record. So it gives us great pleasure to report that *All Bright Electric* is their most solid listen since 2001's *Echo Park*. Welcome back, boys. *Andy Price*

Skye & Ross

SKYE | ROSS

FLY AGARIC/COOKING VINYL

This is the latest chapter in the complex history of Morcheeba, which has seen founding brothers Paul and Ross Godfrey part and eventually reunite with original singer, Skye Edwards. The current incarnation is Morcheeba minus one and as the duo have produced an album with a gusty, rootsy feel so, which is "not necessarily a continuation of what we'd been doing with Morcheeba… so it felt only right to give it a new identity". The result is surprisingly complete and instant, perhaps unsurprisingly, it is *very* Morcheeba, with Edwards' classic vocal in place and the tempos rarely getting out of second gear – you could argue that it was always bound to be. As with every great Morcheeba album, with repeated listening, there's plenty herein that will get under your skin and will cause you to nod gently along, and the slick production will gently ease your stressed head into their sonic space. What this means for Morcheeba is uncertain but one suspects that they'll all be back. But Skye | Ross serves as a great interim – grab the limited, orange-vinyl edition, if you can… *Andy Jones*

VERDICT

MUSIC 4/5

COLLECTABILITY 3/5

VERDICT

MUSIC 3/5

COLLECTABILITY 5/5

Soul II Soul

ORIGINS

METROPOLIS RECORDINGS

This boxset consists of two heavyweight vinyl albums and a USB stick packed with extra sleeve notes and exclusive video content, all housed in a wood-effect slipcase that really is something to behold. *Origins* is a must-purchase for any fan of Jazzie B and co, and the packaging's so good that it could've put the music in the shade. But thankfully the tunes are as slick and satisfying as you'd expect…

The 11 tracks herein are 'live in the studio', recorded over the course of a weekend in 2015, at London's Metropolis Studios, in front of just 120 fans. The sessions were one of a growing number of similar events at the studio – where, incidentally, they have the facilities to record artists *direct to vinyl*. There's a richness and excellence to the recording which brings a beautifully rounded vibe to Soul II Soul's always laid back and funky sound, and it's eminently suited to the vinyl format.

Keep On Moving and *Back To Life* are the obvious highlights and, inevitably, some tracks feel a little in the latter's shadow, but it's an excellent recording and a very collectable package that's a timeless record of a uniquely intimate Soul II Soul performance. *Andy Jones*

Wrangler

WHITE GLUE

MEMETUNE

This sort of 'electronic supergroup' features former Cabaret Voltaire member Stephen Mallinder, Tunng's Phil Winter and Ben 'Benge' Edwards, who owns one of the finest analogue synth collections in the UK. The band's debut album, *LA Spark* (2014), saw the trio aiming to use a different one of Edwards' vintage machines on each song, as an over-arching recording concept, and the results of the experiment were mesmerising. This follow-up sees them eschewing any self-imposed conceptual constraints and taking aim at a broader range of genres.

The album's opener, *Alpha Omega,* and *Clockwork* layer heaps of electronic atmosphere on top of Mallinder's affected vocals and combination is perhaps where Wrangler work best. Latter-period Cabaret Voltaire fans will lap up the like of *Dirty* and *Stop*, where funk and guitar swirl in and out behind Mallinder's distinctive vocals. Overall, Wrangler are an updated techno version of 'the Cabs' – of course they are – who work best when the machines rock, which thankfully, on tracks like *Real Life*, they often do. *Andy Jones* ●

VERDICT

MUSIC 3/5

COLLECTABILITY 3/5

VERDICT

MUSIC 4/5

COLLECTABILITY 2/5

The Human League A VERY BRITISH SYNTHESISER GROUP

UNIVERSAL

There's a certain symmetry in the League releasing this extensive new singles anthology: it's their ninth hits set and they've also released the same number of actual albums. In fairness, none of those previous comps have been quite so exhaustive as this 30-song set, which runs from 1978's standalone *Being Boiled* to *Sky* from 2011's under-rated *Credo*. *Human* and *(Keep Feeling) Fascination* are the extended versions, while eight others are radio edits. Mostly chronological, it's another reminder of how perfectly formed the League's singles invariably are.

However, it's hugely annoying that, at £85, Universal seemingly didn't give the slightest toss about attracting those who favour vinyl to the League's world. Sure, the cartoon packaging and journalist David Buckley's booklet essay are great. But a compilation that's more expensive than some turntables and which doesn't even include a download link to the extra 17 alternative mixes from the deluxe £40 CD version. The regular CD, with the same tracklisting as the vinyl, is just £12! As good as the more recent singles are, at this absurd price, you're much better off scouring second-hand shops for one of the earlier hits compilations – there's certainly plenty of them about – or the singles themselves Oh, and if the League could get a shift on with a new album, that'd be marvellous. *John Earls*

Various Artists COOKING VINYL 1986-2016

COOKING VINYL

To mark the 30th anniversary of Cooking Vinyl, the stalwart UK indie label, a number of events are planned, including a new book entitled *It's A Business Doing Pleasure With You – 30 Lessons From The Cooking Vinyl Story* and this whopping seven-album set featuring 70 tracks from the imprint's catalogue.

Arranged chronologically, the discs take in a huge range of artists and genres. Oysterband's *Hal On Tow* opens up the proceedings in a fittingly brash fashion, but from then on we take turns a plenty with The Barely Works straddling folk and reggae with *Byker Hill*, Tom Robinson sounding as good as ever belting out a 1992 version of *War Baby* and, as we tear through the 90s, the Poison Girls' *Old Tart's Song* and The Mekons' *Fletcher Christian* showing that this is a label that can be funny *and* smart. There are so many more treats, from Luke Vibert, The Wedding Present, Echo & Bunnymen, The Prodigy, Suzanne Vega and Alison Moyet – even Gary Numan pops up.

With such a mountain of talent, there's sure to be stuff you won't like but I'd be willing to bet that you'll still appreciate it on some level – that's Cooking Vinyl for you. There's only one thing linking all of this music together and it's that all of the artists are, well, just so darned cool. And if that isn't reason enough to enter this vinyl kitchen, then take one further note: all profits from the label's 30th anniversary activities will be donated to charity. Viva Cooking Vinyl! *Andy Jones*

VERDICT

MUSIC 5/5

COLLECTABILITY 5/5

VERDICT

MUSIC 4/5

COLLECTABILITY 4/5

Black Sabbath THE ULTIMATE COLLECTION

BMG

Ahead of the band's The End tour next year, the West Midlands' dark lords of heavy metal have returned with their latest ensemble of classic tracks spanning the bands early career, between 1970 and 1978. As you'd hope with anything with such a bold title, this compilation, which was remastered by renowned engineer Andy Pearce, doesn't disappoint.

It contains 31 of the band's best known tracks, including *Paranoid*, *N.I.B.*, *War Pigs*, *Children Of The Grave* and the beautifully seductive *Black Sabbath* itself. However, it isn't all about the music as, in addition to the standard CD and digital download editions, there's a limited-edition version, consisting of four heavyweight vinyl albums, packaged in what they've termed a 'Crucifold' sleeve, which opens out into the shape of a crucifix, featuring portraits of the band's original members. This really is a smorgasbord of delights for all connoisseurs of Sabbath's dark musical art, and with Christmas just around the corner, I'd recommend you start dropping the hints right now. *John Thakray*

Various Artists CLASSIC ROCK ANTHEMS

DEMON MUSIC GROUP

This compilation, which is exclusively available on heavyweight double vinyl, is housed in a gatefold sleeve depicting a neon-lit road that makes you want to drive down while listening to the 20 classic tracks from the 70s and 80s featured therein. In short, this album delivers exactly what you expect it to, and there's no shame in that! Would it be that all compilation albums delivered as solid a set of smoking tunes...

Demon certainly know their market and the tracklisting is pretty much faultless, if you love fist-pumping choruses and drive-time killers. That said, between the opener, Boston's *More Than A Feeling*, and Blue Öyster Cult's set-closing *(Don't Fear) The Reaper*, there are one or two pleasant surprises, namely Kansas's *Carry On Wayward Son*, Heart's *Barracuda* and Patti Smith's *Because The Night*. Those aren't obvious inclusions, like Starship's *We Built This City* or Meat Loaf's *Bat Out Of Hell,* but are welcome nonetheless. Indeed, it's those surprising inclusions that make this release a deeper rock experience than you might expect. *Andy Jones*

VERDICT

MUSIC 4/5

COLLECTABILITY 3/5

Subscriptions from just £14.99*

COLOURING HEAVEN
£16.15 EVERY 6 ISSUES
SAVE UP TO 40%

VEGAN FOOD & LIVING
£17.95 EVERY 6 ISSUES
SAVE UP TO 50%

FREE-FROM HEAVEN
£19.45 EVERY 6 ISSUES
SAVE UP TO 35%

GLUTEN-FREE HEAVEN
£19.45 EVERY 6 ISSUES
SAVE UP TO 35%

FOOD HEAVEN
£20.95 EVERY 6 ISSUES
SAVE UP TO 35%

ITALIA!
£15.15 EVERY 6 ISSUES
SAVE UP TO 50%

GUITAR & BASS
£14.99 EVERY 6 ISSUES
SAVE UP TO 50%

MUSICTECH
£21.50 EVERY 6 ISSUES
SAVE UP TO 40%

CLASSIC POP
£23.35 EVERY 6 ISSUES
SAVE UP TO 35%

VINTAGE ROCK
£25 EVERY 6 ISSUES
SAVE UP TO 30%

2 EASY WAYS TO SUBSCRIBE

anthem.subscribeonline.co.uk/christmas16
USE CODE XSINGLE16

+44 (0)1795 414877
QUOTE CODE XSINGLE16
US readers dial toll-free 800 428 3003

GREAT REASONS TO SUBSCRIBE

- Save up to 50%*
- Spread the cost by convenient Direct Debit*
- A magazine subscription is a gift that lasts all year
- FREE gift card to give on Christmas Day
- Every issue delivered direct to their door

PLUS! OVERSEAS CUSTOMERS CAN SAVE UP TO 50%

Code XSINGLE !^. Offer ends 31 December 2016. If you subsscribe by 10the December 2016, we'll send you a free gift card to give on Christmas Day or send on to the recipient. *Prices listed on the covers are available in the UK only. There are discounts available to overseas customers too. For the full range of prices and to order a subscription from overseas, please visit our website at anthem.subscribeonline.co.uk/christmas16

SONY PS-HX500 TURNTABLE
WITH HI-RES AUDIO

£299 *eu.audio-technica.com*

Sony's new PS-HX500 could be just what you need if you still want to embrace the digital music revolution, but enjoy the beauty of vinyl, too. *Andy Jones* reports…

You might be reading this magazine if you are a new vinyl convert or may be a little like me, rediscovering its virtues after decades away. Either way, you've probably been quite happy with the joys of digital music listening so far – all of that compressed audio, none of that beautiful packaging and the complete disregard to the album format. Okay, I'm being a little obtuse – this is *Long Live Vinyl*, after all. Digital formats do have their own plus points, of course they do. There's the convenience, the portability and the immediacy and many vinyl lovers will lap up digital audio as much as, if not more so, than their vinyl. With the PS-HX500 then, is Sony delivering the best of both worlds? It looks to be a quality turntable and can record your vinyl digitally. Yes, it's not a new concept, but Sony's uses Hi-Res Audio to record those files, thus avoiding one of the pitfalls of digital… we hope…

UNDERSTATED AND BLACK

One of the things that earmarked the glory days of vinyl for me was the black-and-chrome ethos of the 80s. If you were a happening chap about town then, your 'flat' would be decked with blackness, only interrupted by gaudy chrome, as would your hi-fi. And Sony's latest could fit right in, yet its cool aesthetic – arguably too minimal for some – will easily sit in an updated loft apartment for this year's vinyl addict.

Controls are minimal, too: just a Standby/On/Speed selector and an Anti-Skating knob. Around the back there are phono connections, a USB connector (for recording Hi-Res Audio), a plug for the adaptor and a Phono/Line output connector. You also get phono leads and USB cable thrown in. Build-wise, we are talking chunky and smooth on top of the aforementioned minimal. The unit feels solid and worth its asking price.

SETTING UP IS EASY

Setting up is very straightforward and the instructions are pretty good in this regard. Attach the platter and connect the drive belt with the handy ribbon and tape, and then place the 5mm rubber mat on – designed to reduce resonance and described as 'the best in its class'. Then you set up the arm and the instructions recommend balancing the tonearm with the supplied cartridge using a counterweight setting of three, which delivered a nice parallel line between the arm and record. The tonearm itself is what Sony describes as an 'integrated shell type', which is designed to deliver a focused bass while the straight arm should reduce wow and flutter.

SOUND QUALITY

Alongside the standard discs that we use for test across the board for speakers and headphones, I was also lucky enough to have *BBC Radiophonic Workshop 21* in for review, a re-pressing of the 21st birthday release that came out in 1979. I'm not sure I'd recommend it for easy listening, but it can certainly test the extreme ends of the frequency scales – not to mention having one side in mono and one stereo – and really should become a turntable reviewer's standard disc.

The playback was faultless, offering all of the top end and higher mids of the screaming lead from the *Doctor Who* theme, yet perhaps a less muddy bass rumble than I was expecting when the TARDIS hit the speakers – a good thing, believe me. Indeed, the bass is perhaps the truest quality of the turntable, so perhaps that claim about the tonearm is true. Elsewhere on my more standard discs, everything was present and correct, and the same presence was definitely felt in the upper mids and treble whereas the bass felt solid and not overbearing. I'd use the word 'true' again. Overall, it was a very smooth experience, although some of the long-term damage to my collection was highlighted – nothing escapes with such quality playback – new vinyl is in order, perhaps…

CONSCLUSION

I'd happily recommend the PS-HX500 to both camps of vinyl listeners that I started this review talking about. Those teetering on the vinyl edge will welcome its ripping features, knowing they can enjoy their new purchases in their old ways. (Doesn't it sound strange describing listening to mp3s as the 'old way', by the way?). And those like me who have returned to the fold will appreciate the minimal fuss, the sophisticated yet minimal design, the very easy set up and the sound. Yet even for long-term vinyl lovers there is plenty to love, too. The sound is true and uniform, not coloured nor cheap, and overall, for any type of vinylist, for the money, the PS-HX500 takes a lot of beating. ●

SONY

WORLD RECORDS
RHYTHM EDGE
FRANK BRIGGS
SJ-1173
SIDE 1
DO IT. NOW
ULTRA INTERFACE
STRAUSS-WALTZ!!
DREAMSCAPE
I'LL BE JUST FINE
MEDITERRANEAN SEA
33⅓ RPM

PS-HX500

VERDICT

PROS	CONS
HI-RES AUDIO RECORDING	MINIMAL LOOKS!
EASY TO SET UP	HI-RES AUDIO WILL NEED DEDICATED PLAYERS TO HEAR THE BEST OF IT
GREAT SOUND	
NO FUSS	
MINIMAL LOOKS	

SCORE
29/33⅓

ON SALE NOW!

Available in WH Smith and all good newsagents*
or online at www.classicpopmag.com

Search **Classic Pop magazine** @ **classicpopmag**

PIONEER PLX-500 TURNTABLE
WITH USB RECORDING

£299 *www.pioneerdj.com*

This solid direct-drive deck clearly wears its DJ credentials on its sleeve but should also appeal to vinyl lovers who need a solid sound solution, says *Andy Jones…*

For those of a certain age, the name Pioneer might conjure memories of hi-fi systems, in-car CD players, or even Laser Disc. Cooler cats now just think 'DJ-ing' as the company has enjoyed great success with their CD DJ-ing solutions, mixers and controllers.

Pioneer's new PLX-500 direct-drive (as opposed to belt-driven) turntable clearly has DJs in mind. It even shares some of its looks and sensibilities with that most treasured of decks, the Technics SL-1200. That said, this attractively priced, incredibly robust deck also offers serious performance for home use, including USB recording and a 'line level' output. The latter means that you can simply plug the PLX-500 into any 'CD' or 'aux' input on an amplifier/PC, rather than needing one with a built-in 'phono' stage or to buy a stand-alone 'pre-amp'.

TOTALLY ROBUST

'Got yourself a new set of CDJs?' the courier asked on delivering the PLX-500, demonstrating the ubiquity of the Pioneer name in CD circles and that he wasn't expecting such a heavy package to be 'just' a turntable. At 10.7kg, the PLX-500 is certainly 'DJ-weight' and made for rugged road use – its substantial, solid construction also means long-lasting pleasure and vibration-free playback at home.

You get a choice of white or black colours. I was slightly disappointed that we were sent the latter but grew to like it a lot during our test period. Out of the box, the PLX-500 comes with a quality 'silver edition' PC-HS01-S headshell/cartridge/stylus, an adapter for 45s, audio and USB leads, a slipmat and a dust cover with a neat 'jacket stand' to display your cover art. The tone arm has a standard 'mounting collar' so you can easily upgrade or use a different headshell/cartridge setup, which is a big bonus.

Recording your vinyl is achieved via the rekordbox DJ software supplied – although there's nothing to stop you using other programmes. That opens up a world of audio file (as opposed to audiophile) DJ-ing using other Pioneer equipment, such as their rekordbox DVS software.

SETTING UP

Excellent instructions are supplied so it's easy to add the counter-weight to the rear of the arm, attach the headshell/cartridge and add the platter and slipmat. The correct adjustments for the tone arm/cartridge-tracking weight and the anti-skating control are also explained. The suggested tracking weight is 3-4g and I found 3.5g to be perfect. Then you're good to go! In addition to the 33/45 speed buttons, there's a strobe light and pitch slider, meaning you'll always be playing vinyl at exactly the right speed or can easily beat-match when DJing. Unusually, press the 33 and 45 buttons together means 78 playback is possible, although you'd really need a specialist mono headshell/cartridge to do your shellac sonic justice.

SOUND QUALITY

So I'm set with my test discs and the new *BBC Radiophonic Workshop 21* album – a mono and stereo disc with all sorts of burbles and whistles to put the Pioneer through its paces. Making adjustments to the recommended changes the overall tone so I stick with the suggested setup and my standard playback rig, and I'm surprised at the PLX-500's sonic depths and heights.

The frenetic, speaker-testing frequencies supplied by the BBC really push the PLX-500 but its low end output is nice and tight, and unphased by the pressure. The mids and highs hold up well and you can pick out every detail. On to more mellow vocal material and the response is also impeccable, with the vocal and guitars shining through particularly well. The bass response is especially pleasing and unmuddied across a range of genres. This kind of quality reminds you why you like vinyl – you're hearing analogue sound as it was meant to be. The sound isn't fighting for your attention, as with so much heavily-processed digital music. Here you're simply in partnership with the music and can really enjoy the experience!

CONCLUSION

What a surprise for just £299! You could probably get that back by selling the weighty PLX-500 for scrap metal, but don't as you'll be missing out on one of the best value, most robust and versatile turntables around. ●

VERDICT

PROS	CONS
VERY ROBUST	MAY BE TOO CHUNKY FOR SOME
INCREDIBLY EASY TO SET UP	AND HEAVY FOR THAT MATTER!
GREAT SOUND	NOTHING ELSE, TRUTH BE TOLD!
LINE-LEVEL OUTPUT	
USB RECORDING	

SCORE
30/33⅓

VINTAGE*ROCK

Available in WH Smith and all good newsagents*
or online at www.vintagerockmag.com

*Also available at Barnes & Noble USA and import stockists worldwide

ANTHEM PUBLISHING FROM THE MAKERS OF *GUITAR & BASS* MAGAZINE

ACCESSORIES

Andy Jones rounds up the latest acoutrements to complement your vinyl stash, from kit to aid your listening experience to storage and beyond…

VINYL ME, PLEASE BOOK

£25 *octopusbooks.co.uk*

You may initially react to the subtitle of this book, *The 100 Albums You need On Vinyl And Why*, with a 'how dare they tell me what I need?' – we certainly did. But crack it open and check out the passionate prose and glorious photos, not to mention use the cocktails recipes designed to go with each album listed, and you might come to a different conclusion. So you might not agree with the list – choosing Kraftwerk's *Trans Europe Express* over *Radioactivity* or *Autobahn*? – but you'll appreciate their inclusion. And it's the start of a conversation, isn't it? Just like buying vinyl is anywhere, with anyone… What do I buy, what's it worth, is it rare, what else will I like? Each one of these choices will start that conversation – pushing you towards buying the album and exploring the artist. Recommended for coffee tables everywhere…

GPO RECORD CASE

£24.95 *gporetro.com*

Yes, this a man bag, only much better, as it's a designed to carry vinyl. Constructed out of sturdy leatherette, and padded front and back – although not as much as we'd like – it should allow you to safely tote around 20 albums although, in practice, we found that number a bit of a tight fit. But we like the retro, two-tone looks and the magnetic clip-closure and there are lots of small extra compartments so you can carry more than your vinyl.

CREATIVE MUVO 2C

£39.99 *uk.creative.com*

Bluetooth turntables are now available (eg AT's AT-LP60-BT or ION's Air) although audiophiles shun the format. Taken as a practical solution, some systems are useful and this Creative speaker is great, it should pair easily with your turntable. It projects incredible bass for such a small unit and provides flexibility on input sources (USB, Aux, SD plus Bluetooth) plus the ability to pair two for better stereo. At this keen price? Don't mind if we do.

GPO RETRO VINYL CASE

£34.95 *gporetro.com*

Back in the day, vinyl cases – or at least ours – all seemed to be blue and very plastic-y. Now, of course, we're entering a new vinyl age and the latest range of cases from GPO have a faux-leather finish and metal-strengthened corners to complete the vintage look, and stop the plastic breaking as it used to. A removable lid completes the deal and these cases are available in a pleasingly wide range of colours: red, green, blue, black and brown.

TEENAGE ENGINEERING OD-11

£499 *teenageengineering.com*

This Stockholm-based company make some incredibly cool products and this is a wireless woofer/tweeter combo that connects using your existing wi-fi server, making it great for phones or your PC; via a 3.5mm audio jack, so you can easily connect your record deck; or Bluetooth, which wasn't as immediately obvious. It isn't as practical as the Creative speaker reviewed opposite – both require Bluetooth -equipped turntables – but, boy, does it sound great. ●

HEADPHONES

For our first issue, we've rounded up arguably the best headphones you can get for listening. These are studio headphones and might be pricier than you would expect to pay for consumer headphones, but they deliver accuracy for music production and therefore for listening back. However, accuracy can be tiring over long listening periods, but we think the following deliver a perfect balance…

KRK KNS 8400

£129 *www.krksys.com*

Some 'phones might excel at sound quality, some at being vibey, others on their comfort levels. KRK's KNS 8400s are good in several areas, not least their ability to isolate the listener from external sound. They won't be great – aka safe – for using out and about, but add their good sound quality, comfort and lowest price of the ones here and you have yourself a great buy.

ULTRASONE PERFORMANCE 880

£239 *www.synthax.co.uk*

It's rare that you're going to find a pair of headphones that deliver both comfort and complete accuracy, without exhibiting the drawback of being fatiguing over long listening sessions. The 880s – the top of the Performance range – deliver all of this. They are super lightweight, offer a good enclosed and natural experience and are a pretty good price, too, considering what you get.

AUDIO TECHNICA ATH-M70X

£299 *eu.audio-technica.com/en*

Audio Technica doesn't just make great turntables, the company also makes great headphones: and its M-series has become something of a standard in studio circles. If you want a spacious experience, these are right up there and they offer a defined playback that allows you to easily identify individual elements of a song. With an extended bass response they're very good for longer listening, too.

BLUE MO-FI

£274 *blue-headphones.com*

Certainly the most unusual looking of our selection, Blue's Mo-Fi headphones have been designed from the ground up to offer maximum comfort – they use a different mechanism to open up and almost mould to your head. The sound is very good, too, helped by excellent isolation – so you don't have to drive them too hard, although there is an onboard amp should you wish to.

FOSTEX TR-80

£155 *www.scvdistribution.co.uk*

For listening to music, the TR range from Fostex is great for long sessions. A slight colouring at the low end lifts whatever you are listening to. You get closed, open and semi-open types all at the same price, although we'd probably go for the closed ones, as shown. They are large and a little clunky but if you don't mind that, they are among the cheapest in this roundup and deliver a vibey, immersive sound.

PIONEER HRM-7

£165 *www.pioneerproaudio.com*

If you want accuracy, these are about the best 'phones you can get, offering a frequency range of a mighty 5 to 40kHz. They're comfortable, offer a very immersive experience and the elastic-type headband makes them fit around your head, whatever its size. The accuracy delivered by the high frequency range certainly cuts through at the top and this may wear over long periods, so bear that in mind.

AVANTONE MIXPHONE MP1

£199 *www.scvdistribution.co.uk*

Of all the headphones here, these could well be the ones to go for for vinyl lovers, especially those after authenticity. You can switch from stereo to mono, so they are ideal for enjoying those mono *Rolling Stones* reissues in all of their intended glory. They are heavy – and seemingly built with actual cans – and you might not like the looks. But they're very good for longer sessions and have great isolation.

AKG K812

£1,300 *www.soundtech.co.uk*

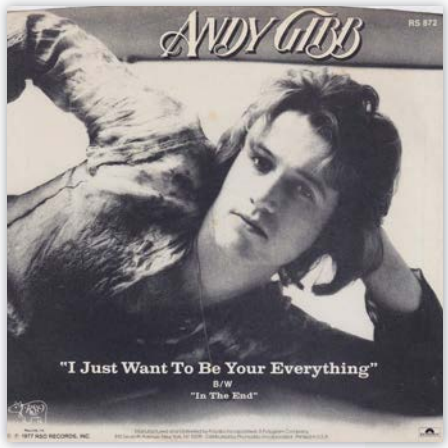
What? Over a grand for a set of headphones? We've saved the best until last, because AKG's K812s are almost the reference for studio headphones. Quite simply, they will open up a music mix and allow you to touch the sounds within it for pinpoint accuracy for mix engineers. They might cost a fortune, but once you experience these you might never want to listen to music on anything else. ●

My favourite vinyl
BARRY GIBB

We asked the Bee Gees icon to dig through his song catalogue and reveal which of his classic hits mean the most to him…

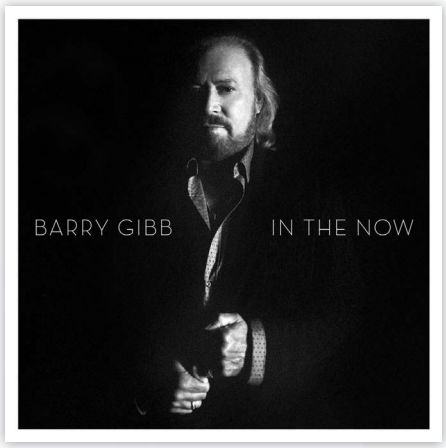
HEARTBREAKER 1979

"Funnily enough, Dionne Warwick didn't like *Heartbreaker* when we first played it to her. She told me, 'this song doesn't get me off'. I diplomatically said, 'why don't you do it anyway, and we can always toss it away if you dont like it?'. You have to be pateient in the studio sometimes and this one paid off."



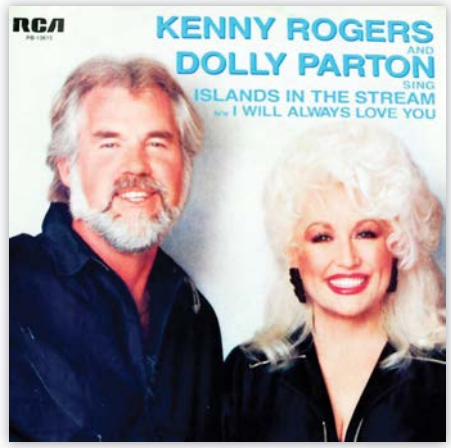
I JUST WANT TO BE YOUR EVERYTHING 1977

"This was our young brother Andy's first No. 1. We never selected who should sing what in the old days, there was no sense of competition, Robin would sing one or I did. The sense of competition came when we had success. That's when everyone in the group wanted a bit of individual attention. But this one felt right for Andy and we loved hearing him sing it."



SHADOWS 2016

"This is a new one, it's my Roy Orbison song, the constant drive upwards, like he did with *Crying*, which I consider to be the greatest pop song ever. The shadows are looking through his eyes, but I also suppose it's me reflecting on the idea that I still see my brothers when they aren't there."



ISLANDS IN THE STREAM 1983

"It's probably his biggest hit but Kenny Rogers stills says to me, 'I dont understand what *Islands In The Stream* is all about'. It's *about a No. 1 record, Kenny*, get over it! My brothers wanted us to record this one but it was at a time when nobody wanted to hear our music. I figured we should become songwriters because the most important thing to me was the that the songs got heard."

LOVE YOU INSIDE OUT 1979

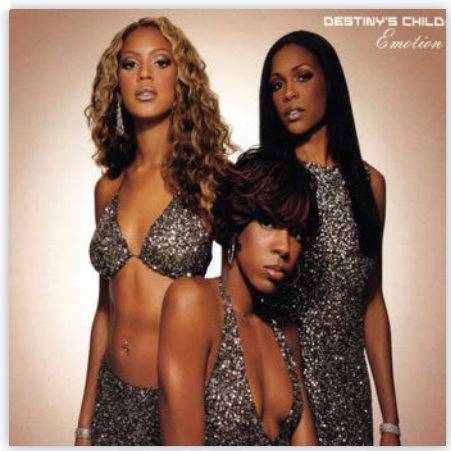
"This was our sixth consecutive No. 1 on the Billboard Hot 100 and very special moment. It was Michael Jackson's favourite song [of ours], we became friends through that song."

TRAGEDY 1979

"This song has a life all of its own. We have quite a few songs worthy of closing a live set but nothing quite beats *Tragedy*. It was a big compliment when Steps recorded it years later but I never learned their dance steps."

WORDS 1968

"I always love it when people tell me how they fell in love to a certain song of ours and *Words* is one of those. It was wonderful when Boyzone revived it."



EMOTION 1977

"Samantha Sang did a great job with this and Destiny's Child had a huge hit too, years later. I still havent met Beyoncé, my daughter went to see her live. I would love to write a song for her but I'll wait for the day she asks for it."

Vinyl Me, Please.

Discover essential albums and build your collection with the best damn record club.

Special edition records shipped to your door.

Every Month.

vinylmeplease www.vinylmeplease.com vinylmeplease

hmv

home of vinyl since 1921

#lovevinyl

hmv

home of entertainment

in-store | online